5-1-1927

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James Francis Cooke

The ETUDE MUSIC MAGAZINE

MAY 1927

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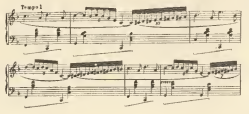
C. S. MORRISON

COLLEGES, bands and compositions are the keywords in the biography of Professor C. S. MORRISON who, for about sixteen years (from 1884 to 1900, approximately), taught music in various colleges throughout the middle west. He has also organized and led some notably fine bands, as for instance the Imperial Band of Adrian, Michigan, where he now lives. His composing dates from about the year 1885. He has written mainly in the smaller forms, in which he has been outstandingly successful.

ARDAH—A Novelette
No. 14289 C. S. MORRISON Price, 40 cents
Grade 4



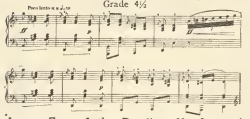
A List of Meritorious Compositions by C. S. Morrison

Cat. No.	Title	Grade	Price
14289	Ardah, *A Novelette*	IV	$ .40
13735	Military Dance, *Mazurka No. 1.*	IV	.30
17387	Love's Victory, *Waltz*	IV	.45
14290	The Whirlwind, *Intermezzo*	III	.35
14328	Maestoso, *Waltz*	III	.50
13736	Waving Torches, *Mazurka No. 2*	III½	.35
17576	Vanished Hopes	III	.35
15678	Frolic, *Novelette*	III	.40
16690	Parade of the Amazons, *March.*	III	.35
17488	Pastoral Scene	III	.25
17486	Under the Moon	III	.25
13737	Manitou, *Fantasia*	III½	.40
13765	Forest Echoes, *Waltz*	III	.60
17487	Moment of Mirth	III	.35
14327	In the Twilight, *Fantasia*	IV	.55
16689	Spring Time, *Intermezzo*	III	.40

CARL KOELLING

CARL KOELLING was born in Hamburg, Germany, in 1831, and died in 1914 at Chicago. A pupil of J. Schmitt and E. Marksen (the latter was Brahms' teacher), Mr. Koelling eventually became a noted conductor and a very prolific composer. He settled in Chicago in 1878. His wife, an accomplished vocalist and a pupil of Stockhausen and F. Lamperti, was always a great inspiration to him in his writing. Mr. Koelling wrote an opera and also other large works, but his flair in composition was in the line of pianoforte writing. Many of his teaching pieces have enjoyed enormous sales.

HUNGARY—Rapsodie Mignonne
No. 7014 CARL KOELLING Price, 45 cents
Grade 4½



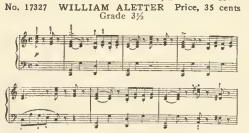
Just a Few of the Excellent Numbers of Carl Koelling

Cat. No.	Title	Grade	Price
7014	Hungary, *Rapsodie Mignonne*	IV½	$ .45
3860	Two Flowers, *Zwei Blumen*	III	.30
4532	Serenade, *No. 1*	III½	$ .35
3421	Flying Leaves, *No. 3*	III	.35
3411	The Skylark's Morning Song	III	.40
3420	Flying Leaves, *No. 2*	III	.30
4866	From Norway, *Danse Caprice*	III½	.40
3419	Flying Leaves, *No. 1*	III	.30
2230	Budding Blossoms	IV	.50
3683	La Chasse au Lion, *Galop Brillant*	V	.60
7670	Echoes from the Lagoon, *Serenade Barcarolle*	IV	.50
6813	The Fountain	III½	.40
1722	Bird of the Forest	VI	.45
1686	Whither? *Nocturne*	VI	.40
13021	Ballet of Ferns	IV	.35
13036	Staccato Scherzo	III½	.40
13135	Commencement March	III	.40
9781	Twilight Echoes, *Idyl*	V	.50
6814	Gondolier's Song, *Barcarolle*	III	.25

WILHELM ALETTER

WILHELM ALETTER, born in Germany, 1867, is now a resident of Berlin. Mr. Aletter has had a varied experience as composer, performer, teacher and publisher, including several years in America. Very many of his piano pieces in drawing-room style and in characteristic vein for educational use, published both in Europe and America, have made great successes. Mr. Aletter has a vein of very attractive melody. A fine group of his compositions are to be found in the catalog of the THEODORE PRESSER CO., and even at this writing there are others coming along in the new issues. With such a genius for musical writing as is possessed by this composer, it is quite possible that the musical world will be given many more excellent Aletter compositions in days to come.

MADAME POMPADOUR, a la Gavotte
No. 17327 WILLIAM ALETTER Price, 35 cents
Grade 3½



Some of the Charming Compositions of Wilhelm Aletter

Cat. No.	Title	Grade	Price
17327	Madame Pompadour, *a la Gavotte*	III½	$ .35
19056	Wave March	I	.25
19054	Alnette, *Waltz*	I	$ .25
19058	Almeida, *Waltz*	I	.30
18842	Bluette Pastorale	III½	.35
19055	Hazel, *Mazurka*	I	.25
19061	Tillie, *March*	I	.25
19060	Irene, *Polka*	I	.25
19062	Zena, *Mazurka*	I	.35
19057	Katie's Song	I	.25
19059	Gertie, *Rondino*	I	.35
4940	Visions Sweet, *Reverie*	III½	.30
4939	Gavotte Bergerette, "Shepherds All and Maidens Fair"	III	.60
4314	Adieu, Fair Naples, *Petite Tarantelle*	III	.35
7262	Tread we a Measure, *Gavotte*	III	.40
7265	La Belle, *Valse Caprice*	III½	.60
4941	Charmeuse, *Pas De Quatre*	III½	.40

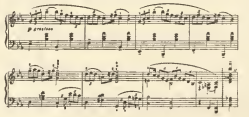
The Theodore Presser Co. catalog excels in piano teaching material in the first three grades. The catalog entitled, "Thematic Excerpts of the Very Best Teaching Pieces for the Pianoforte," shows portions of nearly fifty pieces and may be had for the asking.

CHARLES HUERTER

BROOKLYN, New York, is the birthplace of CHARLES HUERTER, who was born there in the year 1885. Trained at Syracuse University under Seiter, Frey and Berwald, Mr Huerter eventually attended the Royal Conservatory, where he studied mainly with Paul Juon.

It was Mr. Huerter's original intention to be a pianist, and not until 1911—that is to say, not until he was twenty-six years old—did he begin composing. His first number was published in 1911 by the THEODORE PRESSER CO., and since then he has written nearly two thousand selections. Today his works are internationally known; his songs are on the programmes of some of the world's greatest singers and his piano pieces are in wide demand, both for recital and teaching purposes. He resides in Syracuse, New York.

FIREFLIES
No. 18413 CHARLES HUERTER Price, 45 cents



A Number of the Notably Successful Compositions of Charles Huerter

Cat. No.	Title	Grade	Price
18413	Fireflies	IV	$ .45
18462	Thoughts at Sunset	IV	.35
23110	Joys of Spring	IV½	.30
23392	Here We Come	III½	$ .30
23390	Fragrant Floweret	IV½	.35
23391	Under the Elms	III	.30
23393	Away We Go	II	.30
23219	Ariadne	III½	.40
23220	Silhouettes	III½	.35
23221	Ecstasy	III½	.40
23111	'Neath Shady Trees, *A Fancy Dance*	III	.30
23114	Over the Garden Wall	III½	.35
23112	The Gondolier's Song	III	.40
23113	From the Land Where the Shamrock Grows	II	.30
18661	Shepherd's Song	V	.30
18662	March Burlesque	IV	.30
18663	Romance Poetique	V	.40
18664	Valse Burlesque	V	.50
18659	A Miniature	V	.30
18658	Antoinette	IV	.35
18485	When Grandmother Danced	III½	.35
18432	Meadow Brook	IV	.40
14974	On Horseback	IV	.35

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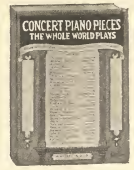
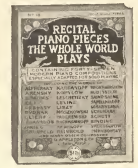
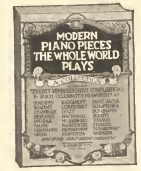
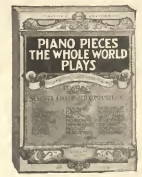
OF COURSE OUR EXAMINATION PRIVILEGES APPLY ON THESE NUMBERS.

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THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for May, 1927

MUSIC

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

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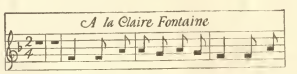
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

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Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers,
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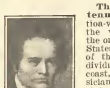
The World of Music


L. VAN BEETHOVEN

The Beethoven Centennial was given a nation-wide celebration during the week of March 20-26, the only time that the United States has taken such note of the life work of an individual. From coast to coast, the most eminent musicians, orators, writers, statesmen and educators contributed to the programs and exhibitions planned for the proper observance of this highly significant date in the annals of the world's musical life.

"The Raven," which has been set to music for the first time, by Robert W. Braine, had its premiere performance at the Hotel Plaza of New York, on February 26. It was described as having "the necessary atmosphere of the supernatural, with a sardonic interlude on the *Lenore* and *Raven* motives."

Transporting a Grand Opera Company entails a prodigious outlay of which the layman has but a faint conception. When the Chicago Civic Opera Company recently started on a nine weeks' tour, it was attended by 1750 trunks in twenty-nine baggage cars. The scenery, wardrobe and other properties concerned represented an investment of three millions of dollars. Transportation of the company amounted to $117,000 alone; while excess baggage, transfer and labor charges added $172,000 to the expenses.

A Violin on which Daniel Boone and Abraham Lincoln played was recently used by James Bryan, of Waverley, Illinois, when playing over the radio. Silas Brown, grandfather of the present owner, accompanied Boone from South Carolina to Kentucky in 1777. The violin was taken to Illinois in 1820, and Lincoln is said to have liked it and to have played on it many times.

The National Opera Guild, Inc., has been organized for the production of grand opera in English in New York. Semion Tomara, formerly associated with the late Oscar Hammerstein, with the Century Opera Company, and the Society of American Singers, is to be the musical director. So far as possible, the casts will be all-American, and a season of thirty-five weeks is contemplated.

A Genuine Lady Tenor is reported to have been discovered in Vienna, and is being trained for grand opera. Her voice is said to have something of the Caruso quality; and the phenomenon of her peculiar register is said to be equally remarkable. It has been caused by a throat operation in childhood, which caused a shortening of one of the vocal chords.

The Thirteenth National Saengerfest will be held at Cleveland, Ohio, June 22-25. Six thousand German singers of the United States are expecting to take part in the event of which one feature will be a massed chorus of four thousand voices conducted by Bruno Walter, conductor of the Staatoper of Berlin.


† ALFREDO CASELLA

Alfredo Casella is announced as the regular conductor of the Boston Popular Concerts of which the season begins at Symphony Hall, on May 1. As pianist, composer and conductor, Casella has won an honorable place in the musical world, and since his American debut with the Philadelphia Orchestra, at Philadelphia, on October 28, 1921, his visits on this side of the Atlantic have been welcome. His compositions are modern sometimes to the verge of audacity.

Paul Steindorff, a leading conductor and musical pedagogue of San Francisco, and a pioneer who led the way to musical culture which has made such vast strides in the Pacific states, passed away at Oakland, on February 18. Mr. Steindorff's great contribution to American music began when he became the head of the American Grand Opera Company in the late eighties of the last century.

A Portrait of Johann Sebastian Bach, by Balthasar Denner (1685-1749), a Hamburg painter of distinction, has been acquired by the Philadelphia Art Alliance and will be brought to their gallery and then exhibited elsewhere.

Syracuse University celebrated the Beethoven Centennial by sponsoring in March, four concerts of the Syracuse Symphony Orchestra with Vladimir Shavitch as conductor, in which the entire nine of the master's symphonies were performed. For the great Choral Symphony there was a chorus of five hundred voices, formed by the union of the University Chorus and other vocal organizations, assisted by a quartet of eminent soloists. So far as we know, this is the only educational institution of America to give such notable attention to this event of such interest to the musical world.

Arturo Toscanini, according to late reports, will retire from the active musical world for at least a year, to recuperate from mental depression and over-wrought nerves occasioned by the long strain of overwork. After his recent season of concerts in the States, he sailed for Italy on February 12.

Musical Philadelphia had a new sensation when on March 4, the Philadelphia Orchestra, under the baton of Leopold Stokowski, played a "Concertino for Violin, Violoncello, Horn, Harp, Octavino, Guitar, and Orchestra" by Julius Carillo, a full-blooded American Indian born in Mexico. The composition employed intervals in which tones were divided into quarters, eighths and sixteenths. All musicians of the audience are not yet garnered for publication.

Will H. Ruebush has recently been awarded the prize of one hundred dollars offered by the Alumni Association of Tulane University of New Orleans, for the best song submitted celebrating the traditions of that institution.

The Eleventh Annual Convention of the Nebraska Music Teachers' Association was held at Lincoln, February 8-10. Master teachers for the discussions were Percy Rector Stephens for voice, Henlot Levy for piano, Hugo Kortshak for Violin and Rudolph Seidl for orchestral conducting. About seven hundred musical people from all parts of the state were in attendance.

Recognition of Merit comes none too often during the lifetime of the individual; and so it was a pleasure to know that recently the friends of Dr. Hugh A. Clarke gave a largely attended dinner in honor of the fiftieth anniversary of his connection as Professor of music at the University of Pennsylvania in Philadelphia. He, and that of Professor Paine at Harvard (both in 1875), were the first appointments of professors of music in American universities. Along with this it is interesting to know that a "Prayer Day" is to be celebrated during Music Week at the University of Kansas, in honor of Mr. Carl A. Preyer, the eminent composer and teacher, who has been for thirty years connected with that institution and has been such a great influence in the musical development of the middle West. Born in Germany, he came to America at the age of twenty-one and for years appeared as solo-pianist with leading orchestras.

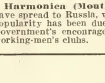
"The Red Terror," a ballet allegory of Russia, had its American premiere, on a double bill with "I Pagliacci," by the Philadelphia Grand Opera Company, on the evening of February 22. Founded on the book of Max Marceau, and with music adapted from the scores of Borodin, Glinka, Moussorgsky, Saint-Saëns and Tschaikowsky, the elaborate work proved to be most interesting and was artistically interpreted by M. Holger Alexeyev-Mehner and Mlle. Ayenara Alexeyewa, directors of the excellent ballet of the company. Under the presidency of Mrs. Joseph Leidy, and with a long list of Philadelphia's social and financial leaders on the roster of Founders, The Philadelphia Grand Opera Company gives lively promise of placing The Quaker City in that select circle of American cities which have developed first class local opera.

Henry Hadley, associate conductor of the Philharmonic Society of New York during the last six years, will conduct a series of symphony concerts in Buenos Aires, Argentine, throughout July and August.

The South Place 1,000th Concert of chamber music, a unique event in the history of music, was celebrated in London on February 20. A brilliant array of artists offered their services for the occasion which was made a gala performance for the benefit of the fund for the erection of a new hall for the use of the society.

A Jazz House-Cleaning is announced from New York where the leading jazz band conductors have organized and announced that, for the well-being of popular music, the filth should go and that hereafter, none of the organizations will play music connected with indecent or suggestive songs.

Dr. Jules Jordan, teacher, composer, conductor, and formerly a well-known tenor, died at Providence, Rhode Island, March 5. A native of Willimantic, Connecticut, he was born November 10, 1850. His vocal training was mostly under George L. Osgood the elder Lamperti, Shakespeare and Shirglia. He sang the rôle of *Faust* in the first American production of Berlioz' "Damnation of Faust," by the Arion Society, the Oratorio Society and the Philharmonic Orchestra under the baton of Dr. Leopold Damrosch, on February 14, 1880. He also sang the tenor part in the first American performance of Gounod's "Redemption," in Boston.


W. A. MOZART

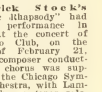
The Annual Salzburg Festival is announced to occur from July 30 to August 28. There will be a gala performance of "The Marriage of Figaro" on August 16, in honor of the International Mozart Congress. There will be two performances of "Don Giovanni," four of Beethoven's "Fidelio," many programs of Mozart's instrumental compositions, and miscellaneous programs besides. Franz Schalk and Bruno Walter are to be the leading conductors.

Harmonica (Mouth Organ) Contests have spread to Russia, where their widespread popularity has been due largely to the Soviet Government's encouragement of music in the working-men's clubs.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

$110,000 is said to be the price asked for a box for one night of each week, at the new opera house under consideration by the management of the Metropolitan Opera Company. One hundred and fifty persons are to be asked to become box-holders, according to reports.

The Ann Arbor May Musical Festival is to be held this year on May 18-21. Schumann-Heink, Rosa Ponselle, Sophie Braslau, Armand Tokatyan, and Lawrence Tibbett are to be the leading vocalists; and Beethoven's "Mass in D" is to be the principal choral offering.


FREDERICK STOCK

Frederick Stock's "Pesadelle Rhapsody" had its first performance in Chicago, at the concert of the Apollo Club, on the evening of February 21, with the composer conducting. The chorus was supported by the Chicago Symphony Orchestra, with Lambert Murphy as tenor soloist. The composition was well received by the critics as being "masterfully orchestrated and full of striking effects" with "unfailing good judgment in the use of dissonance and unusual melodic and harmonic effects." The composer, chorus and soloist "were recorded a hearty ovation."

The North Shore Festival will be held at Patten Gymnasium of Evanstown, Illinois, on May 23-28, with Dean Peter C. Lutkin as musical director. Georgee Austral, Paul Althouse, Sophie Brnslau, Mary Lewis, Lawrence Tibbett and Robert Johnson are leading soloists. There will be a regular chorus of six hundred voices, a children's chorus of fifteen hundred voices, the Chicago Symphony Orchestra; and the leading choral work will be the "Elijah."

Deems Taylor, according to late reports, has been commissioned to write a second opera for the Metropolitan Opera Company of New York, the work to be ready for performance in the season of 1928-1929.

Yehudi Menuhin, the gifted young violinist of San Francisco, recently made his début with the Lamoureux Orchestra of Paris, under the baton of Paul Paray. He seems to be fulfilling the early promises of his childhood when he created a sensation in the musical centers of the West; for it is reported that at the close of his solo he was embraced by the conductor while the audience cheered.

A Mattio Goffriller Violoncello, made in Venice in 1700, at one time in the collection of Paganini, and for many years the property of the celebrated Alfredo Piatti, will be used by Felix Salmond, the English 'cellist, on his next season's tour of America.

Mrs. Theresa Forester Herbert, widow of the late Victor Herbert, famous conductor and composer, died at her home in New York on February 24. She and Mr. Herbert met while he was a 'cellist in the Court orchestra of Stuttgart and were married just before they came to the Metropolitan of New York, she on the vocal roster and Mr. Herbert as solo violoncellist.

The Annual Mozart and Wagner Festival at the Prinz-Regenten Theater of Munich, will be held this year from July 26 to August 26. Almost the entire operatic repertoire of both masters is to be presented.

A New Invention, likely to be of great importance in the educational field, is reported by the Victor Talking Machine Company, as a contribution to the Orthophonic Victrola. It is an apparatus for automatically changing records, so that twelve records may be inserted in the machine and played one after the other, without further attention from the operator. After a disk has been played, a mechanical hand removes this one and transfers it to a velvet lined drawer, leaving the next to be played. Thus a whole symphony may be heard without interruption. In school work, particularly, this device should prove of great practical value.

(*Continued on page 365*)

Now You Can Realize Your Musical Ambitions

Thousands of musicians and teachers feel the need of higher and more advanced training in music as a means of greater accomplishment and increased income. Perhaps you, too, have felt this need. If you have exhausted the possibilities of your present musical training, then you should give the future your careful consideration. There are endless higher positions in music—greater opportunities—ready and waiting for you just as soon as you are ready for them.

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If you wish to take up the study of music, or, like many hundreds of music lovers who enroll with us each year, you wish to resume the study after having been obliged to discontinue it temporarily, be sure to write for particulars of our Courses. We will have a very inspiring message for you.

Thousands of Letters Like These in Our Files

Becomes Certified Teacher

I, have successfully passed the State Board Examinations and am now an accredited teacher in the State of Oregon. I owe this to your Normal Piano Course, for I tried to pass the examination before, but was not proficient in the answers, and failed. Then I saw your ad in THE ETUDE and determined to try this Course. It has been successful, and I am very grateful.
MRS. LULU E. DIEBEL, Seaside, Oregon.

Junior Chorus Won First Prize in Interscholastic League

Your Conservatory has received considerable advertising through me, as my Junior Chorus recently won first prize in the Interscholastic League. They competed with seven schools —three of which are large independent schools. I feel that much of my success is due to Mrs. Clark's course in Public School Music. MRS. ELSIE V. POST, Glen Flora, Texas.

Public School Music Graduate has Just Secured Life Certificate

I am now a full-fledged director of the Melvin Community High School Orchestra, having received my certificate from our superintendent on the recommendation of the State Board after presenting my credits received through my studies with your institution.
PROF. F. W. REUTER, Violinist, Dewey, Ill.

The Sherwood Normal Course Systematic And Complete

The Sherwood Course has taught me many things I have never heard any of my private teachers mention. The course has enabled me to increase the size of my class and I can't praise your methods too highly. I recommend them to all. MARY ELLEN FOLEY, Owosso, Michigan

Clear Tone—Result of Weldon Course

The Weldon lessons have benefited me much. My tone is clearer and better, and the attack has greatly improved. My breathing has also improved to a great extent, and I notice that the high tones are much easier for me than ever before. PAUL BLOEDE, 615 R. 124th St., Cleveland, Ohio.

Elected Director of Large Choir

Since completing your course I have been elected Choir Director of one of the largest Lutheran churches in this city, the choir numbering 35 voices, with a paid quartett. My success is largely due to the thorough and comprehensive training in Dr. Protheroe's Course, and I am glad to recommend it to anyone. DALLAS E. MINNICH, York, Penna.

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This will acknowledge my Harmony Diploma. At the commencement of my studies with you, I was a violin teacher with plenty of time on my hands. My class has grown to three times that size. I command an increased fee and have a waiting list. SAMUEL GRIFFITHS, New Bedford, Mass.

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Young Players as well as Accomplished Concert Performers will Find These Unusual and Novel Numbers Most Interesting and Delightful to Those for Whom They Play

For Young Pianists

IN THE FOREST

A Unique Collection of Nine Nature Study Songs, Vocal or Instrumental
The Poems by Katharine Bainbridge
Music by HOMER GRUNN Price, 75 cents

YOUNG pianists may use these numbers in various ways. They are songs easy to play and sing, if you choose, or they are recitations with musical accompaniments, or easy piano solos with poems that create imagination. Again, teachers have found the entire group of nine numbers a real novelty for recitals by young students, presented as a short play in costume in one scene.

WHAT THEY DO IN WONDERTOWN

Picture Play for the Pianoforte
By RUTH ALDEN Price, 75 cents

THE author takes the audience to Wondertown through an invitation in poetry and then a reading of the interesting imaginary trip, illustrated by eight first and second grade characteristic piano pieces that are to be played in the course of the story, as indicated. Another decided novelty for the recitals of the beginning pianists.

THE CAT CONCERT

Six Compositions for the Pianoforte
By RUSSELL SNIVELY GILBERT Price, 60 cents

CLEVER numbers that have much of interest in the way of entertainment and education for young pianists. They all tend to convey various incidents in a highly imaginary cat concert where "The Cats March In," the "Professor Cat Sings a Prayer," "The Prize Cat Fiddler," "The Three Black Cats Play a Trio," "The Kitty Kittens Dance" and "The Moonlight Glee Club Sings." They are about grade one and a half and two. Little pen sketches beside each title add to the juvenile interest. When the youngster gets through with these pieces he knows something about C major, G major, D minor, A minor, F major, D major, B-flat minor, E minor and G minor.

SOUVENIRS OF THE MASTERS

Easy Piano Solos Introducing Famous Melodies with Text Ad Lib.
By GEO. L. SPAULDING Price, $1.00

A WIDE acquaintance with the melodies of great composers comes to the young player through these 27 second and third grade pieces that introduce the inspired melodies of Beethoven, Mozart, Hayden, Handel, Wagner, Mendelssohn, Chopin, Schumann, Schubert, Gounod, Rubinstein, Dvorak, Moszkowski, Paderewski, Grieg, Strauss, Gottschalk, Paganini, Chaminade, and others. They not only furnish delightful study material, but also give the young player an opportunity to present with patonable pride to his hearers something of the great composers.

Individual Easy Piano Solos in Sheet Form Boys Particularly Like Numbers Such as These

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23563	The Camel Train. An interesting descriptive piece. The approach of the camel train, the Bedouin chant, the drums, cymbals and pipes are all depicted.	William Baines	II½	$0.45
23425	Chinatown	James H. Rogers	II½	.30
23109	Indian Dance	Carl A. Preyer	II½	.25
22906	The Village Church. Bells are heard, the tower clock strikes, the congregation sings and the organ plays the recessional in this clever little piece.	Richard J. Fletcher	II½	.25
22759	Toot, Toot, Toot! Hear the Whistle	Wallace A. Johnson	II½	.25
16653	Little Indian Chief	L. Strickland	II	.25
23586	The Indian. This and the following two numbers are from a clever characteristic suite by this composer entitled "At the Movies"	Frank H. Grey	II½	.25
23585	The Funny Comedian	Frank H. Grey	II½	.25
23582	The Villain	Frank H. Grey	II½	.25
19238	Petit Burlesque	W. P. Mero	III	.50
23434	Dance of the Medicine Man	W. Berwald	III	.40
23109	Chinese Dance	Montague Ewing	III	.35
22817	An Indian Fancy	Ben Dillam	III	.30
22650	Chop Sticks (Waltz)	A. de Lulli	III	.25
23139	The Winding Road. For right hand alone. Young pianists can exhibit one hand ability easily.	Paul Bliss	III	.30
23138	Forest Echoes. Another very attractive number for right hand alone.	Paul Bliss	III	.30
23713	I Am a Pirate	Richard Pitcher	II	.25
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MODERN POPULAR STYLE

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19827	Stepping on the Ivories	Wallace A. Johnson	IV	$0.40
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19825	Whitemails	Charles Wakefield Cadman	IV	.35
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ATMOSPHERIC

18528	Wing Foo	Cecil Burleigh	III	.30
16270	Indian War Dance	E. R. Kroeger	IV	.25
16925	Chinese Wedding Day	W. Berwald	V	.25
9348	March of the Indian Phantoms	E. R. Kroeger	VII	.45

CHIMES

18153	Those Distant Chimes. (The Little Church in the Valley.)	Wallace A. Johnson	III½	.40
8607	Chiming Bells of Long Ago	Louis A. Drumheller	IV	.60
19403	Monastery Chimes	John Martin	III½	.40
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13357	Old Mission Chimes	Stanley F. Widener	IV	.30

DESCRIPTIVE

1168	The Sailor Boy's Dream. The sailor in his dreams hears the music of his home, the church with its organ and chimes, and with it all is a suggestion of the rolling waves of the sea.	W. Le Huche	V	.40
23339	The Storm. A piano arrangement of the storm as played by the composer on the famous Ocean City Auditorium organ.	Clarence Kohlmann	IV	1.00
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9214	Concert in the Woods. A wonderful trill number in which the nightingale and the cuckoo are heard.	Oscar Schmidt	VI	.60

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13009	Believe Me, If All Those Endearing Young Charms	W. P. Mero	IV	.25
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Suggestions for Concert and Recital Artists or Accomplished Players

FROM THE SOUTHLAND

Piano Sketches
By H. T. BURLEIGH Price, $1.00

THESE piano sketches are artistic tone poems of the southern plantations and the old colored folks' jubilees and camp meetings. There are only six numbers, but they are well worth the attention of the pianist who wants to give his audiences something beautiful in conjunction with his display of artistry.

FROM THE DALLES TO MINNETONKA

Five Impressions for the Pianoforte
By THURLOW LIEURANCE Price, $1.25

IT IS so very easy to get many commonplace things for the piano that the very difference of the numbers in this little folio should make it a tempting offering to any pianist of ability. The five numbers included are either based upon Indian themes or they possess that characteristic style of Thurlow Lieurance, giving the feeling of the great outdoors. A new concert transcription of the famous "By the Waters of Minnetonka" is included, and altogether the album in contents and physical make-up is of a high artistic order.

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SOME of the world's greatest pianists have programmed these compositions, which are fresh and original in their modern harmonic treatments. In addition to the presence of the melodious strain in all of them, they offer to proficient pianists excellent program novelties.

AMERICAN INDIAN RHAPSODY

On Themes Recorded and Suggested by Thurlow Lieurance
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THIS genuine American rhapsody on themes suggested by Thurlow Lieurance is an idealization of the aboriginal themes in a manner has has been done with other national folk themes. Numerous foremost pianists have used it and have found it most suitable to program as a strictly concert novelty.

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A COLLECTION of some of the most attractive of the Hungarian folk melodies arranged in practical and playable style for the piano are in this unique volume. Hungarian music is unusual, and sometimes difficult to play, but in these concert novelties Mr. Hartmann has made everything so plain that the melodies may easily be interpreted by anyone hearing them.

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AN interesting set of Morris Dances. The music for these folk dances of "Merrie England" is most characteristic, and these arrangements, which are not unusually difficult, will find a unique place in the repertoire of any good pianist who is seeking something to use out of the ordinary.

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A COLLECTION of 22 brilliant solos for accomplished pianists, pieces that serve to display the technical ability of the performer. It is an ideal album from which to select material for concert and recital programs, including some of the best works of Russian, German, French, Hungarian, Italian and American composers.

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12995	March of the Midgets	Daniel Rowe	III	$0.30

TRANSCRIPTIONS, VARIATIONS, ETC.

4325	How Can I Leave Thee. Clever variations mimicking the style of various well-known composers.	Richard Tourbie	III½	.50
9621	Humorous Variations. Humorously shows how Haydn, Brahms, Beethoven and other masters would have treated the theme had it been their original writing.	Siegfried Ochs	V	.60
18455	The Country Band. Quite characteristic and delightfully entertaining in its introduction of some "old timers."	Wallace A. Johnson	IV	.40
23524	The Darkie's Dream. An interesting medley, one section giving Dixie in one hand against Yankee Doodle in the other.	Harl McDonald	IV½	.40
22502	The Arkansas Traveler. An imitation of various instruments using "Amories."	Harl McDonald	V	.50
23751	Barn Dance (The Arkansas Traveler)	James H. Rogers	V	.40
14245	Nearer, My God, to Thee	F. Hinnelreich	V	.40
14454	Dixie Doodle. An insightly, vivacious little classic.	Edward Holst	III	.45
23503	Rodeo, March-Galop. A "Bang-up" number for the robust player.	Jackson Berkeley Jr.	IV	.50

FROM THE FAR EAST

Six Oriental Sketches for the Pianoforte
By GEORGE TOMPKINS Price, $1.00

THE six novelty numbers in this collection are based on Oriental themes and harmonies. They may be used in sequence as a suite or as separate encore numbers. The good theatre pianist will find them very suitable for occasions when an Oriental atmosphere is required in the music.

MISSISSIPPI RIVER SCENES

Suite for the Pianoforte
By CARL WILHELM KERN Price, $1.25

A SUITE of charming characteristic pieces for the pianoforte. The numbers contained therein are truly American, being suggestive and descriptive of a trip taken by the composer upon the Mississippi River. In addition to being excellent teaching numbers, they also make very novel and taking recital pieces.

THE ETUDE

MAY, 1927 Single Copies 25 Cents VOL. XLV, No. 5

More "Hot and Dirty" Breaks

Some time ago we good-naturedly reprinted an advertisement from one of the theatrical trade papers, in which some of the jargon of the modern jazz music was introduced. We confessed that we did not know the meaning of such words as "hot," "dirt," "gliss," "blue," "break," "weird," and so on, as applied to music; and we know that in none of the musical dictionaries of the world could these words be found. They are the patois of the newly rich in the apparently highly lucrative field of dance music.

With the beginning of the jazz era, people with uncontrollable tootsies have created a demand for dance rhythms the like of which the world has never hitherto known. There was the demoralizing epoch of the waltz, the polka and the saucy French can-can, which seem like kindergarten processions compared with the modern dance and all that goes with it. Some are blaming the dance on the intoxicating rhythm of jazz. We shall not attempt to adjudicate this question. However, it will be interesting to readers of The Etude to know the angle of the jazz musician's mind, as he views his own music. A recent work entitled, "Sure System of Improvising for All Lead Instruments, Especially Adapted to the Saxophone, Clarinet, Violin, Trumpet and Trombone," by Samuel T. Daley, published at $3.00, is a most illuminating book. It should be of immense value to anyone whose chief concern in life is how to make "hot breaks," play "dirt" choruses, create "weird" blasts, "chromatic runs," "blue" notes, and so on indefinitely. Incidentally, it shows in an unusual manner how a great deal of piquancy and stimulating rhythm, almost to the point of *tremens agitans* and outright epilepsy, has been added to modern dance music under the broad caption of "jazz."

Who has been able to resist the exciting, irritating, intoxicating, nerve-flaying influence of modern jazz? In fact, the music has been made to act like a million whips upon human emotions. If it does not lash our nervous systems into new thrills, it does not succeed as jazz. Just how is this done? Mr. Daley tells us that it is done by virtue of "breaks." The "break" comes at any place in a "chorus" (usually a half cadence or whole cadence) of a popular song, where the performer may improvise upon the chord employed in harmonizing the measure where the "break" is introduced. In a thirty-two measure piece, the "break" would come in the seventh and eighth, in the fifteenth and sixteenth, in the twenty-third and twenty-fourth, and in the thirty-first and thirty-second measures. It might be introduced in other places as the nature of the chorus permitted. The author of this book provides several hundred rhythmical forms which the player of the particular instrument can introduce, employing the notes of the chord needed where the "break" comes. This is known as "hot" playing.

If he introduces certain kinds of chromatically altered notes, instead of playing the straight notes of the chord, itself, this is called "blues." Under other conditions, these notes are known as "gliss" notes. "Gliss" evidently indicates a note sliding one half tone up into the principal note.

"Dirt Playing" is the result of embroidering a rhythmical pattern around the harmony of each measure throughout the entire composition. This "dirt" (sometimes known as "sock") pattern bears very little resemblance to the original theme, except for the fact that it employs the same harmony in each measure.

There are "chromatic" runs and "weird" notes, in which the harmonies are varied. In fact, the author goes so far as to say "a very weird break is the whole tone scale." At the beginning, he admits that his system differs from the strict rules of harmony, but explains he is dealing with improvising and not harmony, although harmony plays a great part. Many of our teachers of harmony will read the book with surprise, but at the same time they will realize that out of this enormous amount of experimentation (the author says he has provided four thousand "breaks" in the book, which are only a limited number when the possibilities are considered) there has come a certain kind of spontaneity, akin only to the old Italian "improvvisatore," those itinerant Mediterranean minstrels who would improvise both words and music for any event from a funeral to a wedding, or from a christening to a coronation, for a few pieces of copper.

After reading this book, we understand the origin of some of the terrible and destructive cacophony that sometimes comes from a jazz band. On the other hand, it explains how some of the very interesting effects are achieved through an accidental improvisation upon the part of ingenious wind instrument players, after the manner of the improvisations of gypsy performers in Hungarian bands.

Musical Malpractice

The employment of such a beautiful, such a heaven-given, thing as music for base uses always seems like a profanation. There are those, of course, who say that "music is music and, like the flower in the dung pile, stands out more beautifully because of low surroundings." However, where music is used for vicious ends, it seems to have the quality of emotionalizing those in pursuit of those aims. Music in a brothel rarely raises the moral standards of the inmates. Thus, like fire, it may be used properly for the benefit of man or for his destruction.

Napoleon did not hesitate to use music as a part of his political intrigues. When the sinister "Little Corporal" wanted to gain the friendship of the Spanish, he urged Spontini to write *Ferdinand Cortez*. Before the opera was completed Napoleon's scheme collapsed and the emperor showed his love for art by suddenly seizing an intense dislike for the musical work and prohibiting its production by a decree. Spontini suffered constantly by reason of his ill-chosen political affiliations.

Gratitude

The fine letters of appreciation which have come to us from Etude Music Magazine friends who have profited by the Etude Radio Hours inspire us to state here our appreciation of the very fortunate arrangements made with Gimbel Brothers in New York and in Philadelphia (Stations WGBS and WIP) and with the Sears, Roebuck Foundation in Chicago (Station WLS), which have made these programs possible.

When the matter was first broached to Gimbel Brothers in Philadelphia, the members of the firm realized the great educational possibilities of the Etude Hour. Their coöperation has been of high altruistic value as has that of the officers of the Sears, Roebuck Foundation.

Our friends have doubtless noticed that the programs have represented the catalogs of numerous publishers and the faculties of many leading educational institutions.

This has already manifested itself as a practical method of disseminating musical education, valuable alike to music lover, student and teacher.

In December the program over WIP and WGBS was interrupted because of the transfer of the broadcasting station to the magnificent new Gimbel Building in Philadelphia. The Program of the Christmas Services of the Theodore Presser Company, at the First Baptist Church in Philadelphia, with notable addresses from the Hon. Roland Morris, former United States Ambassador to Japan, Lt. Commander John Philip Sousa, U. S. N. R. F., and Mr. Owen Wister, noted American novelist and publicist, were broadcast over station WIP.

New Standards in Piano Study

THE standards of pianoforte study in America have been rising by leaps and bounds. Better than this, the facilities for the study of the instrument have been increasing incredibly.

By this we mean that in addition to the improvement in teachers and in methods of teaching, the player-piano, the talking-machine, the radio, and now the vitaphone, have made it possible for students even in remote districts to have advantages a thousandfold more interesting and productive than had, for instance, the one who is writing this editorial.

The study of the piano has been proven by educators and psychologists scarcely to be equalled as a form of mental training, by any other cultural subject. The late Dr. Charles W. Eliot, President of Harvard University, went so far as to say that "Music is the best mind trainer of them all." This was an opinion which the great educator rendered only after exhaustive consideration of the different studies in so far as their relative effect upon the discipline of the mind and body is concerned; that is, the resultant benefits which remained after the educational effort of the student had been made.

These benefits of music training may be summed up in part thus:

1. *Self-Expression.* By the study of an instrument the student learns to express ideas of others, as well as his own, through a very sensitive medium. All psychologists know the immense importance of this, particularly with young people.
2. *Concentration.* No other study demands such continuous and intensive concentration as does that of an instrument. This mental and personal discipline alone would make the study of a musical instrument a profitable investment.
3. *Memory.* The study of an instrument and learning to play from memory are of astonishing value in the training of the memory. Musically trained people usually have superior memories.
4. *Accuracy.* Only one who has played an instrument knows how accuracy is developed by the study of an instrument. The fingers are trained to hit the given mark at exactly the right fraction of a second, with just the right degree of force.
5. *Self-Reliance.* The ability to play an instrument in public cultivates a "presence," an aptitude to meet strangers and conditions which is a most important life asset.
6. *Rapid Thinking.* Trained musicians think with great rapidity. In music study the mental processes are accelerated to a speed many times that demanded in ordinary thought.
7. *Poise.* The study of a musical instrument, and particularly the study of the classics, develops a sense of good taste, beauty, form and balance reflected in the personalities of musically trained people.

The student of music today has the advantage of listening to the great music of the world at an expense but a fractional part of that known by his father. Added to what his teacher has to give him, he can compare his playing with that of the greatest players of the time as he hears them through reproductions on the player-piano, the talking-machine, or over the radio. As the editor is writing this he is, for instance, inspired by the performance of one of the great virtuosi playing over one hundred miles away.

THE ETUDE has insisted for years that the teacher who did not employ these modern musical devices as a regular part of the educational work was missing an important opportunity. These instruments are of course of incalculable value to those who have not had a musical training; but they are also of great importance to those who are securing a musical education since one may follow the mechanical roll or record with the printed music. We know of a good amateur violinist who got her interpretation of Bach Air in G from the *record of a famous* violinist.

Nevertheless, the greatest value that can come from music comes through the actual study of an instrument. The point we make is that the study of an instrument is vastly more interesting and exciting now than it ever was before, thanks to the reproducing instruments and the music on the air.

Atmosphere! One can now have more musical atmosphere in one's own parlor in the heart of an Arizona ranch than was possible in a European music center in a month, only a few years ago. The cost—possibly one-tenth as much.

Kapellmeister Music

"KAPELLMEISTER MUSIC" is musical slang for compositions devoid of inspiration. Alas, many of these musical "duds" have found their way into print. All too often they expose the working of a brain trained in the higher intricacies of counterpoint and harmony; yet the music is worthless—poor cheap backstuff, destined for certain oblivion.

All this means that, while training in musicianship must be acquired in some way—whether by the more or less crude methods experienced by Schubert and Moussorgsky or by the severe drilling that an Albrechtsberger might give a Beethoven—it is conversely true that all the training in the world will not make a real composer.

The whole difficulty with training is that for the most part it is based upon stereotyped patterns or, as the Germans say, "Schablone." Schablone is the word for stencil. Steibelt was a Schablone composer. Almost everything he did was cut from a stencil of something he had previously heard or experienced. One could not call it plagiarism, but it certainly was not original creation.

Our psychologist friends will prate about the brain processes which are based upon previous experiences. All mental industry feeds upon the conscious recognition of something that has been introduced to the mind in the past. The creator, after all, works by putting this and that together and thus evolving what the world recognizes as a new thing. We can not say what experiences in the past of the life of Schubert could be traced to the "Serenade." The "Serenade" and similar works are wholly unstenciled, original, apart from any suggestion of the past. They are the opposite of Kapellmeister Music.

Bridging the Summer

Keeping up musical interest over the Summer is one of the serious musical problems of students, parents and teachers. Thousands of dollars of musical investments in musical education are dissipated in Summer indolence and indifference. Thousands of students with real ambition look forward to the Summer as the greatest chance of the year to attend a Summer musical course at some famous school; others depend upon self-study. One of the best ways in which to keep up musical interest is the musical magazines which make August and July just as interesting as any other month.

The Real Secret of Relaxation in Pianoforte Playing

By MARCIAN THALBERG

Noted Pianist and Teacher

Professor of Pianoforte Playing at the Cincinnati Conservatory

RELAXATION has always been and remains the final aspiration and the mirage of humanity. From the proudest and most ambitious rulers who, after their immense conquests, aspired to enjoy in peace and relaxation the spoils and the fruits of their victories, to the most humble and obscure individual who takes pleasure in his rest after labor, the final aim is to *relax*, and to enjoy the benefits of hard work.

The average individual, and therefore the great majority of humanity, works in order to obtain a relative independence so that he may "do as he pleases"—*relax*. When he has built up for himself the requisite fortune in material things, he has accumulated a certain amount of power or strength. It is this strength which enables him to be independent; it is this independence that permits him the luxury of relaxation.

Desire for Easy Results

IT IS characteristically human that we desire to obtain results with the least possible effort. And a certain gambling spirit in man has always made him eager to take chances in the hope of arriving somewhere with less effort than that made by his more cautious and conscientious fellows. And, in the realm of art, human nature is actuated by the same impulses that guide men through the mazes and struggles for supremacy in the material world.

This is the real reason why all the modern theories about relaxation in pianoforte playing, as well as the theories of playing with the weight of the arm, the shoulders—and goodness knows what else!—have become so popular. In these theories is the definite promise that with the least effort one will obtain the greatest results. And as pianoforte playing comes more and more into vogue with the masses, the easy methods of superficial effort grow more and more popular.

In fact, these theories have become so popular, that the necessary muscular development of arm, hand and fingers, together with the exercise of the wrist—the four essential parts—has been neglected in our actual so-called "modern" teaching, to an incredible extent.

Relaxation Not a Cause

RELAXATION is the consequence of a cause, and not a *cause* in itself. The cause of relaxation is contraction. In other words, relaxation is a negative, a passive state. Complete relaxation is death. Even while one sleeps there are still muscles at work which we do not control, but which contract and relax just the same. Life is expressed in *contraction and relaxation*. And as pianoforte playing is also a function of life, "complete" relaxation is consequently impossible.

In listening to, observing and questioning the great pianists, we always get the impression and the assurance that the artist is completely at his ease when he plays. In other words, "completely" relaxed. And the artist tells us that he "does as he pleases with the keyboard," and gives us also the advice to do the same. We observe with what astounding ease and assurance he performs the most difficult and intricate passages, with what lightness, clearness and speed he gets over the most strenuous pages. In short we observe how "playingly" he behaves at the keyboard. Not in vain have the people of nearly all the nations designated this artistic function as the function to *play* the pianoforte; and not to *work* the pianoforte, or to get at odds with it, or to struggle with it, or even to get into a bitter fight with it!

Harmony With the Instrument

BUT, OF COURSE, nearly all of these artists had to work at the piano, got at odds with it occasionally, struggled and even fought with it—naturally, as masters. And, in public, they give us the impression that they are in complete harmony with their beloved instrument, that they have known nothing but happiness and contentment during the many years they have been in communion with it, somewhat like those ostensibly congenial married couples who reveal in public only the happier side of their relationship.

And how do these artists finally attain this glorious, harmonious effect—when they give the impression of caressing lovingly the key-board, when they seem to follow only their sublime inspiration, re-creating the inspiration which elevated the composer to such immeasurable heights, when the thought alone of it takes our breath away, and subjugates us to follow their enchantment, thrilling us all over and over again! How do they obtain these results?

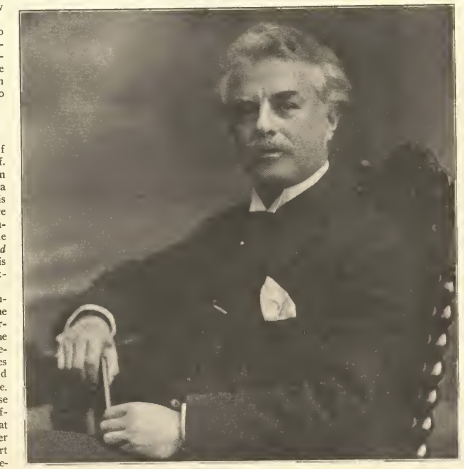
Cultivating the Gift

THERE ARE BUT FEW who have known only constant happiness with the key-board. They are like millionaires who inherited fortunes from their parents. If you ask them to advise you how to obtain such pianistic wealth, they will generally give you very vague and unprecise, or, at any rate, impractical counsel. The majority have obtained these results through gift and hard work. The gift (about which I must talk another time) must undergo a long process of cultivation. And hard work must be performed to exercise our physical assets, the muscles; and with the muscles the nerves must be disciplined, the nerves which command the muscles. In other words, we must develop our muscles, and particularly those which are required for our instrument, to the highest efficiency. To develop the muscle means to strengthen it; and the more we contract the muscle, always under the control of disciplined nerves, the quicker we strengthen it.

The exercise of contraction must take place slowly, that is, the development of the muscles to be used in pianoforte playing is acquired exactly as the pugilist or any other athlete acquires the development of his muscles. His biceps are developed, as we know, first by very slow contraction, drawing up the arms under great tension and then straightening them out under an equally trying stress. Consequently, we see that at no moment while he is developing his muscles is there any "complete" relaxation.

Complete Relaxation Impossible

THE SAME PRINCIPLE must guide the development of the muscles of the fingers, hand and fore-arm. When practicing one must contract the muscle which uplifts the finger or the muscle which forces the finger down. In the moment one forces the finger down with vehemence the muscle which uplifts the finger relaxes, and *vice versa*. This applies to the development of all muscles that must be considered in pianoforte playing. Consequently, "complete" relaxation in pianoforte playing is impossible. And when artists say that they relax completely, they mean that they contract the muscles which are useful and necessary at the given moment, and those only. Furthermore, that they have complete control of their muscles and so relax all those which do not come into consideration at that given moment. Herein lies the important fundamental of muscular control; the contraction of only those muscles necessary, and complete relaxation of all other muscles. The cause of technical imperfection in pianoforte playing consists mostly in contracting more muscles than are necessary for the execution at the given moment.



MARCIAN THALBERG

All the exercises which tend to develop the independence of the fingers are the exercises of first importance and necessity. This is so because they develop not only the small muscles of the hand but at the same time also develop the larger ones of the arm. And last, though not least, there are the nerves, the sensibility of which will be increased in proportion to the complexity of the finger exercises for independence. Quite especial care must be devoted to the muscles of the fore-arm. They, as well as those of the hand and the fingers, should be exercised daily in the most efficient manner. I shall indicate at another time some of the various exercises at the keyboard which I consider the most appropriate for obtaining the quickest results in the shortest time and which form the basis of my teaching.

Exceptions That Prove

OUT OF THE HUNDREDS of pupils that have studied with me during the past thirteen years at the Cincinnati Conservatory of Music, only two were unable to develop and strengthen their muscles. All of the others, the vast majority, gained rapid control by the process of exercising diligently the muscles of the fingers, hand and arm. The two exceptions, that proved the rule, could not develop their muscles by any amount of exercise. This can be attributed only to an unusual organic quality of muscle which did not respond to natural law.

Although the essential character of the pianoforte in general and the keyboard in particular have undergone no great change during the past hundred years or so, the varying conditions and tendencies of life have changed our methods of teaching considerably. The teacher is forced to go with the times. And he is a poor teacher indeed who continues teaching the way he was instructed. The natural increase in admirable pianoforte literature has necessitated a great change in the method of teaching. The pianist of to-day has to cover twice as much territory in the field of composers as did the pianists of fifty or seventy-five years ago. He has to concentrate his work to a much greater degree in order that he may produce the greatest results in the shortest time. That means he has to eliminate all those endless books—Czerny and Cramer and "all such"—and to limit his technical studies to a rather small set of exercises. These exercises have to be the essence of all those long books of studies, of that medicine mixed with too much water!

The small set of exercises which every aspiring pianist must practice daily is made up from those two types of exercises which tend to develop Strength and Independence of the fingers. One must not lose sight of the fact that the pianoforte is played, after all, with the fingers and not with the nose. This in spite of the so-called "modern" theories of "relaxation" which have neglected the important part of finger

work to an incredible extent. In fact, Strength and Independence of the fingers are the two and the only two most important factors in the art of pianoforte playing. These two types are the parents of Velocity. *Velocity cannot be practiced.* She is the daughter of Strength and Independence of the fingers, and the more superior these two are, the finer and more beautiful the Velocity will be.

Tonal beauty and all the other worthwhile attributes in pianoforte playing are likewise children of these same parents, Strength and Independence. Of course, the art of pedalling, which is considered to be the soul of the piano, must be treated apart. It requires a special and very earnest study.

A Negative Function

RELAXATION cannot be practiced. It is a negative function dependent upon the positive function of contraction. Relaxation depends upon controlled strength. In the case of the pianist it depends upon the controlled strength of the muscles of the fingers, hand and fore-arm. The greater the controlled strength of these muscles, the greater will be the relaxation of the performer. Weak and uncontrolled muscles make for stiffness and uncertainty of movement. Very often a child starting to play the piano plays stiffly and awkwardly, because the muscles are not developed. They are weak and not under control. Attack the weakness of these muscles, strengthen them, and the stiffness will disappear in proportion. One can relax only developed muscles.

The apparent ease with which great artists play, the ease which is the aspiration of every student of the pianoforte, is that final mirage in the land of human desire. And, after all, this ideal is not purely an illusion; for it actually exists, and can be arrived at.

We conclude by saying that relaxation in pianoforte playing means relaxation of the *developed* muscles; that beautiful piano playing is the result of relaxation of *developed, strong* muscles; that to relax undeveloped muscles is of no avail—from nothing can come but nothing. Keep this in mind.

Self-Test Questions on Mr. Thalberg's Article

1. *What is the real incentive for relaxation in piano playing?*
2. *In what way is Relaxation the consequence of a Cause?*
3. *How must the "Gift" of the artist be cultivated?*
4. *Why is complete Relaxation impossible?*
5. *What are the sources of Velocity?*

What Music Thinkers Think (?)

"CHOICE answers" crop up in the experience of every teacher. Here are a few gleaned from papers turned in at a recent school examination in London:

Q. How many sorts of scales are there?
A. Three; the major, the minor, and the aromatic.
Q. What is a double sharp?
A. When you strike two black keys at the same time.
Q. Define "Form" in music.
A. Well, it is not good form to applaud by stamping your feet; you should clap your hands.
Q. Can you say anything about the Hallelujah Chorus?
A. It was composed by a man named Halle who in his youth had been apprenticed to a blacksmith.
Q. What does "sf" signify?
A. "So far," for one day's practice.
Q. What is a "Minuetto?"
A. A piece that you can play through in one minute.

Ten Rules for Writing Music

By Helen Oliphant Bates

1. A DOT will be directly after a note on a space, and in the space just above a line on which the dotted note appears.
2. A change of clef or signature which does not occur in the middle of a measure should be made at the end of the one preceding that in which it takes effect. For example, if the fourth line of a piece begins with a new key, the change of signature will be made at the end of the last measure of the third line; or if a part changes from bass to treble clef in the third measure, the sign will be placed at the end of the second measure.
3. The double bar bears no relation to the end of the measure. It may occur after any beat or fraction of a beat which marks the end of a division of a long composition, or a phase of a hymn.
4. A slur may connect either heads or stems of notes, but a tie always connects the heads.
5. Stems of grace-notes usually turn up.
6. Staccato marks and sostenuto marks may be placed either above or below the head of the note, when the stem is turned in the opposite direction, or at the end of the stem.
7. The tenor part in anthems is written an octave higher than it is sung, if the treble clef is used.
8. In vocal music each note to be sung must have a separate stem, except when several notes are sung to the same syllable. Slurs should connect notes sung to the same syllable.
9. The phrasing, in music for orchestral players, should be carefully marked, because these musicians detach all notes not connected by slurs.
10. In general, an accidental lasts only to the end of the measure. When an accidental introduces a modulation, it is customary to cancel the accidental when the key is again changed, even though it may not be in the same measure.

A Simple Ear Test

By George Coulter

To sharpen the aural sense, a simple and fruitful exercise is to listen, in another's rendition, for alien sounds purposely inserted for the occasion. This can be made a quite exciting game. Particularly in chords one's skill is exerted in detecting false notes, for in these few players heed very carefully each separate tone, being conscious only of the broad outline of melody.

Should the listener not discover the changes after a line has been played, it should be repeated in the original form for comparison. The faults need to be made more obvious for the less acute pupil even to the extent of playing wrong melody notes, for it a fact that one may be able to *play* a tune quite accurately and yet have the vaguest mental record of it as an independent experience.

Many ways of transposing and transforming a melody will present themselves. The key may be changed and the pupil asked to identify the new key contrasted with the first. Soft passages may be played loudly, staccato notes made legato, rhythms disturbed, phrases garbled, accents misplaced.

By learning to recognize such changes the listening powers will be made more acute and, more important still, the capacity for musical enjoyment will be greatly increased.

"Every well-trained youth ought to be taught the elements of music early and accurately."—RUSKIN.

Making a Musical Start

By Dr. Annie Patterson

MANY YOUNG MUSICIANS, in all stages of proficiency, have asked the writer, "How, having obtained the necessary training or qualifications, may one best make a start in the musical profession?" Of course, much depends on the actual branch of the musical calling which one intends to follow. Thus a teacher, commencing, will naturally acquaint friends and acquaintances with the fact that he, or she, is ready to take pupils in whatever is the chosen subject. Press advertisements to that effect will be inserted in leading musical or general papers, and a lookout maintained for any "wants" that may suit the case. Sometimes one's own school, or else a sympathetic teacher already in the swim can be found willing to help the aspirant.

A good plan is to have a neat circular printed, with attainments—whether certificated or otherwise—and to have this distributed in all likely quarters of one's immediate neighborhood. Should this plan be chosen, care should be taken to make the information given concise and clear. Some approve of stating terms; and a medium standard for these is wise in the case of a beginner. Others take a stadio in a good locality, place a brass-plate on the door, and wait for pupils, as does the doctor for his patients. It all needs a little initial outlay. But the first applicants who come along may usually be counted upon to cover this.

The Public Entertainer

SINGERS and performers need to try somewhat different tactics. "Getting known" is, with them, a still more strenuous business than it is for the préceptor. Concert engagements are few and far between; and these can be obtained only when some reputation for efficiency and reliability is already acquired. Before fees can be hoped for, a good deal of what may be called "Thank you" work has to be done.

Just as teachers thrive by the number of good students who have passed through their hands, so the artist relies on press notices if not verbal commendation from authoritative sources as to the value of their executive displays. Consequently, the more influential people in the musical world that the young vocalist or executant may come into contact with, the better for future prospects. Often a "star" disappoints in some leading rôle at the last moment. This is the debutant's opportunity; especially in operatic work.

Public music schools, as it is right that they should, offer the best initial fields for a professional music student to make first appearances. Students' concerts are mainly helpful in this way, as are the private commendations of noted professors. Some pupils are more fortunate in making a start than others; the point is to make the best of one's opportunities and not to lose any chance, by indifference, idleness, pride, or even want of pluck, to feel one's feet on a platform when possible.

Helps to Success

NOTWITHSTANDING all the "little plans," the problem of starting is generally an acute one. Talents, in any case, must be above reproach; health should be reliable; and, particularly, the temperament should be a hopeful one, while the old virtue of patience and perseverance needs to be in continual cultivation.

A few aphorisms—no matter how trite—should be perpetually before the mind. Such are, to quote a few of the most indisputable:

"There is always plenty of room at the top."

"There's no such word as 'fail.'"

"Where there's a will, there's a way."

Having done all in one's power to succeed, and having made sure that one's attainments are worthy of success, there is never any need to be discouraged nor yet pessimistic. "The lives of all who have attained to eminence, in musical as well as other departments of art activity, afford continual object-lessons to those who would follow in their footsteps. We may, indeed, affirm that, given the right amount of wishing and striving, everything comes to them that wait—not idly, we venture to add, but happily, hopefully and ever ready for the "occasion" when it does come.

"Far more harm than good has been done by those critics who insist upon an ultra-refined standard at all times and who look with contempt upon any merit that may not yet have caught up with their own."—THE PITCH PIPE.

Can You Tell?

GROUP No. 1

1. Who wrote the Blue Danube Waltz?
2. What singer was called the "Swedish Nightirigale?"
3. What is Felix Borowski's most popular composition?
4. How many different clefs are used in music?
5. Who is called the "Father of the Symphony?"
6. What great Oratorio was first performed in Dublin on April 13, 1742, as a benefit for unfortunates?
7. What maker produced the most valuable violins?
8. Who began the practice of using the thumb in piano playing?
9. How do the terms "do," "tonic," and "key-note" differ from one another?
10. What countries employ the Pentatonic Scale in their folk-songs?

TURN TO PAGE 395 AND CHECK UP YOUR ANSWERS

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

How To Play Glissandos

By LESLIE FAIRCHILD

A GLISSANDO is a bit of musical embroidery that may be woven into the design of a composition with much interest. In the hands of an artist, it can be made to appear like a glimpse of shimmering silver or a bit of intricate needle work or old lace. On the other hand, its unexpected dynamic entrance can bring about a real thrill of exhilarating excitement; but, in the hands of the novice, it becomes like a cheap, bungling, tawdry pianistic trick, robbed completely of its fascination and charm.

Liszt, Chopin, Paderewski, Godowsky, Saint Saëns, Grainger, Scott, and a host of other great composers, have woven the glissando into their musical works in a most artistic manner. The student who would do justice to this interesting embellishment, must give it sincere consideration and practice it in its various forms.

Most students are familiar with the common form of glissando as executed on the white keys only. This is the simplest and most ideal form to play; and its technic can be easily acquired by the student. More difficult glissandos to perform are those which are:

(I) Executed on black keys only.
(II) Chromatic glissandos.
(III) Glissandos in scales other than the key of C.
(IV) Glissandos in octaves.
(V) Glissandos in thirds.
(VI) Glissandos in contrary motion.
(VII) Others less frequently used.

Each of these glissandos has its own particular method of attack. For example, in ascending passages on white keys, the right hand uses the nail of the third finger, while the left hand uses the nail of the thumb. In descending passages the fingering is reversed—the right hand making use of the nail of the thumb and the left hand, the nail of the third finger.

The Pearly Effect

IN ORDER to produce the desired pearly effect, the hand must glide across the keys in the most even manner. The slightest hitch, sudden spurt, or unevenness will ruin the entire effect. Nothing mars the effect of a glissando more than having a ragged and uncertain ending. It is highly imperative that we end clean-cut and decidedly on the final note. The following ingenious method will undoubtedly help to master this situation. The dotted line in Ex. I marks the travel of a two octave glissando whose final note is C. At this final note let the finger slide down over the front edge of the key as shown by the dotted line. This method will make the final note decisive and will prevent the possible chance of running over the last note of the glissando.

Ex. 1

There is, however, one example that does not call for any such accuracy or precision and which can be found in the first glissando of Grainger's *Shepherd's Hey* which has the following amusing footnote: "It doesn't matter exactly what note the glissando ends on." The instruction for the final glissando is, "Gliss. (not too fast) on any white keys."

Glissandos are far more brilliant and iridescent in quality when played on a light-actioned keyboard and naturally there is less wear and tear on the fingers. Glissandos played with both hands are hardly more effective than those done with one hand and are much more difficult. The chief difficulty lies in keeping the hands together. The left hand is inclined to lag behind the right, therefore it should be made to travel slightly faster than the right. Practicing with the hands crossed will promote this independence considerably. Another method of assuring both hands of coming out evenly, is to use the tonic in each octave of the scale as a goal and to strive to have both hands reach the tonic at exactly the same moment.

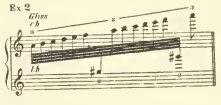
Degrees of Shading

GLISSANDOS should be practiced in all degrees of shading, from the most delicate pianissimo to the most brilliant fortissimo; also in various crescendos and diminuendos and in contrary motion, thirds, sixths and tenths.

Should the fingers become sensitive or sore in practicing glissando passages, it is advisable to bind the employed fingers with a small piece of adhesive tape.

Glissandos are quite possible to be played in the key of A minor, F-major, D minor or G major. The right hand plays the glissando in the key of C, the left hand breaking in with the accidentals G♯; B, C♯; F♯.

Ex 2



**Fingering recommended by Alberto Jonas in his "Master School."

Glissando octaves can be executed properly only by those who have large, powerful hands. In going up the keyboard the fifth finger is curved so that the nail glides over the keys, while the inner edge of the thumb depresses the lower key. In coming down the procedure is reversed; the nail of the thumb glides over the lower note, while the inner edge of the fifth finger depresses the top note.

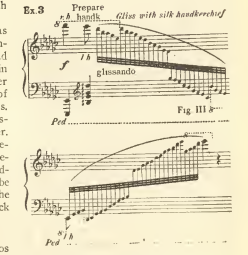
I have yet to find the composer who has written a chromatic glissando in his composition; yet this is highly brilliant and easily executed. In ascending passages in the right hand the nail of the third finger rests on the white keys while the nail of the second finger rests on the black keys. Hold the fingers somewhat stiff and ascend the scale in the most even manner. This same fingering holds good for descending passages in the left hand. In descending with the right hand, and ascending with the left, the scale will have to be executed with the second finger on the white keys and the third finger on the black keys.

On the Black Keys

THE PERFORMANCE of glissandos on black keys is much more difficult to execute with the fingers than on white keys, owing to the greater space between each note. In perusing a biography of Cyril Scott, by A. Eaglefield Hull, my attention was called to the fact that someone had remarked to the author—"I love Scott's music, but I am absolutely stumped by the glissandos, especially those up and down the black keys in 'Lotus Land' and 'The Twilight of the Year.' Can he do them himself?" I, too, was confronted with the difficult problem of how to execute the weird black key glissandos in Scott's "Lotus Land." Fortunately at that time I was studying with Mr. Grainger, who is a close associate of Mr. Scott, and had access to a vast number of compositions with his special markings.

His method of performing this glissando which is entirely on the black keys is no doubt the most unique bit of piano technic that I have ever encountered. It requires the use of a silk handkerchief which is carried in the inside pocket of the coat until ready for use. In case of a lady performing the glissando the handkerchief may be carried in the lap and made of the same color as her dress. Ex. 3 will illustrate this form.

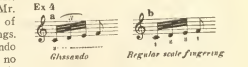
Ex 3



Putting the Glissando to Work

DID YOU KNOW that glissandos could serve you as a splendid example or model of the pearly scale? Such is the unique use made of them by Alberto Jonas, the famous Spanish virtuoso and pedagogue The idea is to have the fingers imitate exactly the touch, tone and velocity of the glissando. For example glissando on the first four notes of the scale of C. Play this short run over and over until the ears have become accustomed to its sound, then try to imitate it exactly with the regular scale fingering.

Ex 4



Next, glissando on five tones of the C scale and experiment until you are capable of producing the same effect with the regular scale fingering. Continue with these examples, building each one note higher until you have carried the scale out two or three octaves. Notice the velocity and quality of your scale work improve by the use of this simple technical device.

The pedals, properly handled, add considerable charm to the effect of glissandos; but it is advisable to practice them without the pedal in order to detect any unevenness, missed notes, poor attack, releases, or other defects.

Below is a partial list of well known compositions containing glissando passages:

(1) Hungarian Fantasy .....Liszt
(2) Rhapsody No. 10.....Liszt
(3) Concert in A major.....Liszt
(4) Variations on an original theme, Paderewski
(5) Valse Caprice.....C. Saint Saëns
(6) Prelude No. 1.....Debussy
(7) Shepherd's Hey.....Percy Grainger
(8) Colonial Song.....Percy Grainger
(9) Kunstlerleben .....Godowsky
*(10) Lotus Land.....Cyril Scott
*(11) Twilight of the Year....Cyril Scott

*No. 10 and 11 are black key glissandos.

Self-Test Questions on Mr. Fairchild's Article

1. *How should one practice glissandos to make them most effective?*
2. *Name six ways of executing glissando passages.*
3. *Which one is the most ideal to perform?*
4. *What technical work can the glissando help you to perfect?*
6. *Name at least ten compositions that contain glissando passages.*

Vanishing Folksong

By A. Telrab

WE LEARN with regret from W. J. Turner, writing in the *London Illustrated News*, that "the art of singing is almost entirely gone from the peasantry of Europe. In Spain, Sardinia and the south of Italy you may occasionally still find vestiges of the old folksongs lingering on. Many have been collected during the last twenty-five years, but it is probable that in another twenty-five years there will be none of them to collect. The last traces of a once abundant and glorious musical fertility will have vanished and the people of Europe will be found in their village inns listening to the mechanical products of the highly specialized professional musicians of New York and Paris. The musical instruments that survive will be solely those used in large orchestras, theater and dance bands of the principal cities. Their names will be unknown and a violin or a cornet will become objects as rarely seen as a harpsichord or a viol da gamba. All power of composition will have vanished with the complete suspension of the physical exercise of the art."

Whoo! Isn't it awful! But in spite of Mr. Turner's gloomy forebodings, there is hope. Twenty years ago similar forebodings ushered in the phonograph; yet the net result of this instrument has been to bring about a vast increase in the number of students who wish to sing or play some good instrument, using the records as models of correct interpretation. And now comes radio to give valuable aid in fostering the creative talent. Many "local" composers are being encouraged to have their works performed. The radio station serves its community well. Topical music by "home" composers or performers is often given "on the air." Radio may mean the birth of folksong again, not the death of it. While the phonograph has done much for the interpreter of music, with radio, the composer also gets his innings.

Summer is almost with us and THE ETUDE has some exceptionally fine things in store for its readers, which will help them to pass this season more pleasantly and profitably.

Teaching Scales to Young People

By Mae-Aileen Erb

THE very first step in teaching scales to children should be to impress upon them a thorough knowledge of steps and half-steps. In their ealiest lessons they should be taught that from one key to the very next key, whether it be white or black, is a half-step. They should find steps and half-steps in the various parts of the piano; and the teacher should play examples such as the following at each lesson while the child names them promptly:

C-C♯—half step
C-D—whole step
C♯-D—half-step
C♯-D♯—whole step

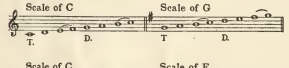
Next, the pupil should be taught that a sharp raises a tone a half-step, and that a flat lowers a tone a half-step. Thorough drill in finding the different sharps and flats on the keyboard should be given. Be sure to explain that each key has two names, thus. C♯ is also D♭, E is also F♭, F♯ is also G♭, and so on.

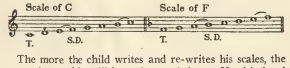
The thorough knowledge of scales is far more important than the playing of them; so that, for the first two years of a pupil's study, little attention need be paid to the actual playing of scales in their extended forms. In playing a scale, the weak fourth finger is used but once in an octave, while the fifth finger is used but once in the entire range of the scale. Thus it is obvious that, for the first year or two, more benefit is derived from the study of exercises designed for the development of the hand than from scales. During this time, however, the child should be clearly taught their formation. He should memorize, and *understand*, the five statements given below:

The first degree of a scale is called the tonic.
The fifth degree of a scale is called the dominant.
The dominant of a scale in sharps becomes the tonic of the next scale in sharps.
The fourth degree of a scale is called the sub-dominant.
The sub-dominant of a scale in flats becomes the tonic of the next scale in flats.

The pupil must also learn that the half-steps in the first scale, that of C, come between the third and fourth, and the seventh and eighth degrees; and that all the other scales are patterned after C, which is the reason that we must add sharps and flats in the different scales.

This learned, begin the writing of the scales. Presser's "First Music Writing Book" is an excellent one for children to use. By writing straight across the two pages, all the major scales in sharps can be written on the first line. The major scales in flats should be written in the corresponding sections on the second line. They should be written in the following way:





The more the child writes and re-writes his scales, the more thoroughly will he understand them. Hand in hand with the writing of the scales comes the recitation of them, ascending and descending, which should be done with the metronome, beginning at 60, and advancing to at least 120. Below is an example:

"C D E F G A B C—C B A G F E D C.

G is the dominant of the scale of C and becomes the tonic of the next scale, which is G; signature of G is F♯

G A B C D E F♯ G—G F♯ E D C B A G.

D is the dominant of the scale of G and becomes, etc.

The next step will be to play and recite the scales at the piano, dividing the octave into two parts. Thus, playing with the left hand, recite simultaneously,

"C D E F G F E D (C) TONIC, (G) DOMINANT, (C) TONIC.

Then, with the right hand, begin at the upper C, and proceed:

C B A G F G A B (C) TONIC, (G) DOMINANT, (C) TONIC.

G is the dominant of the scale of C and becomes, etc.

Go through all of the scales in this manner, substituting in the flat scales, the sub-dominant for the dominant.

All this can be easily and thoroughly learned in the first two years of a child's piano study, provided, of course, that the child is intelligent and at least seven years of age when his lessons commence. If, in this same period, his hands are being strengthened and equalized, and various exercises for the crossing of the second, third and fourth fingers are studied, he will begin his extended scale playing splendidly equipped, and it is very doubtful if he will ever become one of those pupils who so fervently exclaim: "I just hate scales!" Complete practical exercises in scale playing are to be found in "Mastering the Scales and Arpeggios."

Make the Pupils Do the Work

By Helen Oliphant Bates

MANY teachers wear themselves out in a long teaching day by writing explanations, corrections, and assignments that could much more advantageously be written by the pupils. Some young children take a real pride and joy in making all their own markings. If you ask them to devise their own method of expressing everything that must be written, they will supplant the old stereotyped plan of placing an "x" or a check mark beside exercises to be learned, and a ring around mistakes, with all kinds of strange, unique and original signs.

Other pupils that are bored with everything pertaining to the music lesson will, of course, resent the extra effort of doing all the work; but nevertheless, they should be asked to do it, because while they are using the pencil they cannot as easily gaze out the window and dream of the next party or football game as they can when they are waiting impatiently for you to finish writing something which has made no impression upon them, and which they proceed to forget as soon as possible.

When the mistakes are properly corrected, let the pupil have the pleasure of rubbing out the marks with a handy eraser. This plan is psychologically right, because the manual action in using the pencil and the eraser is a fine means of fixing processes in the mind.

Early Steps in Music

By Eutoka Hellier Nickelsen

THE YOUNG child should know:

1. The names of the triads.
2. A simple definition of harmony, melody and rhythm.
3. That arpeggios are broken chords.
4. How to build chords from the notes that appear in arpeggios.
5. How to alter a major triad so that it becomes minor.
6. How to build a seventh chord.
7. The tonic triad of all sharp and flat keys.
8. The sub-dominant triad of all sharp and flat keys.
9. The dominant triad of all sharp and flat keys.
10. That every study and composition must close on the tonic using one or more tones of the tonic chord.

Pedal Study

By Iva Dorsey-Jolly

THE use of the pedal should generally be avoided in runs. Take a simple little melody that you can play well. Play it phrase by phrase, pause between each measure to let it "sing."

Liszt's wonderful effect was in his use of the pedal. He had a way of disembodying a piece from the piano and seeming to make it float in the air. "The pedal," said Deppe, "is the *lungs* of the piano." Deppe would play a few measures of a sonata and in his whole method of binding the notes together and managing the pedal, the piece almost seemed to float. When Deppe wished the chord to be very brilliant, he took the pedal *after* the chord instead of simultaneously with it, thus giving the ideal sound.

Listen while playing to the effect of the pedal. New beauties in pedal work come up all the time.

"Of all the forms of self-cultivation none is more accessible, and none is so constant a source of pleasure and profit as the reading of books. 'Reading maketh the full man,' and rounds out one's whole activity. The person that has formed the habit of directed reading is rarely at a loss as to how to occupy himself, and if he is not the master of his fate, he is at least the master of his time. The wider mental horizon and more varied interests induced through reading not only make for a richer life, but make one a better social companion and a better business associate."—THE ARGONAUT.

One Perfect Number

By Jean McMichael

SO MANY students who add piece after piece to their repertoires without bringing any to a state of perfection, fail to realize the importance of the one perfect number. Year after year the same thing occurs; dozens of numbers are learned, but not a single piece reaches the height of beauty and greatness before it is passed up for something new.

The young musical student should realize that one perfect number is worth dozens of fairly well executed selections and that a perfect song or instrumental piece leads to more perfect numbers until the habit of carelessly prepared work is a thing of the past. Like famous masterpieces of old, the student becomes adept in bringing each and every number, easy or difficult, to its highest state of perfection.

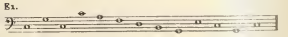
More Questions from Teachers, Answered by Professor Clarence G. Hamilton

Learning the Bass Clef

(1) I have a pupil who knows the treble clef perfectly, but is having difficulty in learning the bass clef. Can you advise some method that will help her?
(2) Also, can you tell me how long a child of ten should practice; also, how long she should spend on her technic and on her piece?
C. A.

(1.) Let the pupil keep a blank music writing book, and at each lesson set for her certain music "sums" to do at home, founded on notes in the bass clef. These "sums" will be of two kinds: (a) notes written down for the pupil to name, (b) names of notes for her to inscribe on the music paper. In the first class, for instance, you will write out a number of notes in the bass clef, such as these:

Ex.



Next week she is to bring them with the proper letter names written beneath. Again, write a list of letters. C, G, A, E, and so forth, under a staff. Above them, she is to write the corresponding notes. All these exercises she is eventually to play for you.

(2.) The child should practice from one to two hours a day, according to her school work. Only a small portion of this time should be devoted to purely technical work. Etudes and pieces should share the remainder. For a detailed plan of practice, see THE ETUDE *Round Table* for October, 1925.

An Examination Scheme

Mrs. G. C. McD. sends an interesting reply to my request for suggestions as to the conduct of examinations. By putting them in the form of an amusing game, she eliminates the consternation usually evoked by the word *examination*. Here is her solution:

I conduct examinations for my pupils almost from the first few lessons. I have a list of sixty questions, each one typewritten on cardboard about the size of a playing card. We play a game with these, either in class lesson, or, if the pupil is taking only private lessons, during five minutes taken from every other lesson.

The cards are all placed in a pile (face downward). A pupil draws a card, reads the question, and is to give a correct answer before I finish counting five (silently). If the pupil fails to answer within the prescribed time, the question goes to the next player. If he answers correctly, he keeps the card. The player who finally has the most cards wins the game.

When employing the cards at a private lesson, I have the pupil ask me the questions and frequently give a wrong answer to see if he is alert. If he does not perceive the mistake, he loses a card to me.

Samples of the first questions are: 1. *What note is on line 1 in the treble clef?* 2. *What are the five lines in music called?* 3. *How many half notes are there in a whole note?*

At first, some of the cards are not used; but as skill is gained these are added. The same idea may be enlarged to suit pupils of all stages of advancement. The children enjoy the game, and it does away with all the horrors of an examination.

The big problem is to have your man on the street hear good music often enough. No matter how untutored, or how indifferent he may be, let him hear a given piece of good music often enough and it will begin to register in his consciousness. That is why I look to the phonograph and the reproducing piano, through which agency the masterpieces can be played over and over again without limitation, as the greatest factors in elevating the public's musical standard.—PAUL KEMPF.

REBECCA SMITH

The Phenomena of the Wonder Child

Musical Prodigies of Today and Yesterday

By WILLIAM ROBERTS TILFORD

THERE IS NOTHING more remarkable in the entire field of music than the phenomena of the wonder child. During the course of long experience in many phases of the art, the writer has had the privilege of knowing, both in their early youth and later in life, many of the astonishing wonder children. From this experience it has been possible to draw certain general conclusions which are unquestionably of peculiar interest to all music lovers and to musical readers of THE ETUDE.

First, let us dismiss the idea that because a child is a wonder child, there is reason to suppose that in after life the talent or genius, as the case may be, will subside and the child will become an ordinary person. In scores of cases that have come to the writer's attention, children that represent precocity are precocious in only one very definite direction. They are very likely to be normal human beings and equally likely to become healthy adults, if ordinary care is taken of them in youth. Over-exploitation might, it is obvious, so impair the physical and mental nature of a wonder-child that the very amazing feats of intellectual brilliancy, which have startled the world in childhood, will not be continued in mature years.

Two Kinds of Prodigies

PRODIGIES may be roughly described as real prodigies and false prodigies. Often these so-called prodigies are nothing more than the exploitation of the uncontrollable ambition of a somewhat indiscreet parent. The child has been worked technically with a view to startling the world, by means of technic, even in cases where there is no real genius or real talent. As a result such children attract attention for a time in youth and then drop from public view.

A real prodigy in music is quite as much a phenomenon in nature as is, for instance, Niagara Falls or the Grand Canyon or the Blue Grotto of Capri. It is sometimes impossible to account for the almost inconceivable rapidity with which a musical prodigy seems to absorb knowledge. As in the case of Franz Schubert, Felix Mendelssohn and Mozart, those prodigies who were so astonishing, their teachers were inclined to think that they had learned without being taught. Of course, from an educational and a psychological standpoint, this is inconceivable. They had been taught, if not by teachers, by their own processes of the analysis of musical intricacies in problems that had been presented to them during their lives.

It is also absurd to think that prodigies do not work, that their great gifts come to them without labor or without effort. As a matter of fact, they do work, and even work very much harder than the average student. Like the cynical old man who was asked whether married folks lived longer than single folks and replied: "No, they do not live longer; it only seems longer;" the prodigy, while apparently not working, really does work a great deal harder, because he loves his work so much that it seems like play.

Play from Study

IN THE CASES of many prodigies with whom I have talked, they have told me that they never have played with toys or dolls, as do ordinary children. The reason is that they have found more fun in the study of the thing which has interested them most. It is worth while to make a small catalog of the great musical prodigies and note the time at which they made their first public appearances, sometimes known as a "début," or the time when they wrote their first compositions deserving attention.

Johann Sebastian Bach. Age 8. Bach was actively engaged in music as a student and manifested great talent, but his first professional engagement came in 1703, when he became a violinist in the Weimar Court orchestra.

Ludwig van Beethoven. Age 11. Beethoven played the violin well at 8; at 11 he could play Bach's "Wohltemperirtes Clavier" fluently and skillfully; and his first composition was published in 1781 when he was 11.

Johannes Brahms. Age 14. Brahms made his pianistic début at Hamburg at the age of 14.

Max Bruch. Age 14. Brought out his first Symphony at the age of 14.

Ferruccio Busoni. Age 9. Made his début as a pianist at Vienna, at the age of 9.

Frederic Chopin. Age 9. Chopin made his début by playing a concerto by Gyrowetz, at the age of 9.

Muzio Clementi. Age 9. Made his début at the age of 9, as an organist, winning the position in competition with many older players.

George Frederick Handel. Age 7. Handel at 7 was a remarkably gifted organist.

Franz Joseph Haydn. Age 13. Haydn wrote a Mass at the age of 13. He had been actively studying music since the age of 5.

Ferdinand von Hiller. Age 10. Started to compose at the age of 12. Played a Mozart concerto in public, at the age of 10.

Josef Hofmann. Age 6. Made his début as a pianist at the age of 6.

Joseph Joachim. Age 7. Made his début as a solo violinist, at the age of 7.

Fritz Kreisler. Age 7. Kreisler made his début as a violinist, at the age of 7.

Theodore Leschetizky. Age 15. Started teaching at the age of 15.

Jenny Lind. Age 18. Made her début at the age of 18, singing in "Der Freischütz."

Franz Liszt. Age 9. Made his début at the age of 9.

Pietro Mascagni. Age 18. Composed notable works at the age of 18.

Nellie Melba. Age 6. Sang at a large concert in Melbourne, at the age of 6.

Felix Mendelssohn. Age 10. Composed notable setting of the Nineteenth Psalm, in his tenth year.

Giacomo Meyerbeer. Age 7. Played in public at the age of 7. Meyerbeer was originally intended to become a pianist, rather than a composer.

Ignaz Moscheles. Age 14. Played in public a Concerto of his own composition.

Wolfgang Amadeus Mozart. Age 4. Mozart played in public at the age of 6. He commenced music study at the age of 4. Mozart ranks, with Schubert and Mendelssohn, among the greatest of musical prodigies.

Ignace Jan Paderewski. Age 3. Made his first tour as a pianist, at the age of 16. He started the study of music at the age of 3.

Nicolo Paganini. Age 8. Composed a Sonata for the violin, at the age of 8.

Adelina Patti. Age 16. Made her début in opera in New York City in 1859, at the age of 16. Prior to this, Patti had attracted attention in many concerts, some given at a much earlier age.

Jean-Philippe Rameau. Age 7. Could play at sight any music presented to him, on the harpsichord, at the age of 7.

SIURA CHERKASSKY

OSKAR SCHUMSKY

Karl Reinecke. Age 19. Made his first tour as a pianist, at the age of 19.

Joseph Rheinberger. Age 7. Was a fine organist at the age of 7.

Nikolai Rimsky-Korsakov. Age 9. Began to compose at the age of 9.

Moritz Rosenthal. Age 10. Played in public at the age of 10.

Camille Saint-Saëns. Age 11. Made his début at the age of 11, as a pianist.

Franz Schubert. Age 10. Started to compose at the age of 10.

Robert Schumann. Age 7. Started to compose, at the age of 7.

Louis Spohr. Age 14. At the age of 14, played a Concerto of his own composition, in public.

Igor Fedorovitch Stravinsky. Age 10. Was a remarkable pianist, at the age of 10.

Sir Arthur Sullivan. Age 18. Conducted his own Overture, "Lalla Rookh," at the age of 18.

Luisa Tetrazzini. Age 12. Had learned perfectly the words and music of several operas, by listening to her sister, at the age of 12.

Henri Wieniawski. Age 13. Gave his first public concerts, at the age of 13.

Wilhelm Bachaus. Age 17. Made his début in London, at the age of 17.

Fanny Bloomfield-Zeisler. Age 10. Made her début in Chicago, at the age of 10.

Teresa Carreño. Age 7. Made her début at the age of 7.

Joseph Lhévinne. Age 8. Made his début, at the age of 8.

Ernest Schelling. Age 4½. Made his début in Philadelphia, at the Philadelphia Academy of Music, at the age of 4½.

Percy Grainger. Age 18. Made his début in London, as a pianist, at the age of 18.

Madame Florence Easton. Age 11. Made her début as a concert, at the age of 11.

Geraldine Farrar. Age 19. Made her début in Berlin, at the age of 19.

Madame Marcella Sembrich. Age 18. Made her début at Athens, in Bellini's "I Puritani," at 18.

Madame Ernestine Schumann-Heink. Age 15. Made her début at the age of 15, taking a solo part in Beethoven's "Ninth Symphony."

Of course, this list does not at all include more than a few of the so-called prodigies. It should also be observed that there are many instances of delayed development in music. Parents have often consulted the writer upon this point. They want to know whether the child who shows no ability to carry a tune is hopeless from any musical standpoint. Many people make the mistake of assuming that such a child should not have musical instruction. The writer has known of numerous children who showed no musical inclinations whatever in childhood; children who, on the contrary, seemed to have a positive distaste for music; but who in later years became musicians of unusual

ability. Fortunate is the parent who discovers genuine musical talent in the child while it still is very young. This should determine the child's future, because musical talent of a high order, before the age of fifteen, is extremely rare and may be developed very profitably.

Who Should Be Musically Trained?

HOWEVER, musical training for the average child who does not manifest musical talent may be even more beneficial to such a child than similar training, judged from an educational standpoint, might be to the extremely musical one. The idea that only the prodigies are the specific musical young people who deserve the benefits of musical training has deprived many a student, in after life, of one of the greatest blessings and one of the finest forms of intellectual discipline known to mankind.

Cases of delayed musical development are, by no means, unusual. Although Schumann, for instance, started to compose at a very early age, his mature work as a composer did not manifest itself until he was well over the age of twenty. In the case of Richard Wagner there was no early inclination which might point to the world that he in future days would be known as a composer rather than as a dramatist and poet. Great critics are agreed that the tri-fold genius of this master rises to higher levels in music than in poetry or the drama.

It may be noted from an examination of the foregoing list that the composers who for the most part have devoted their lives to works in the larger forms (particularly opera) have not "blossomed" out until later in life. This is also true of many composers in France and in Russia where great stress is laid upon protracted technical training.

In several instances the student's genius has been deliberately side-tracked by obstinate parents. This was particularly the case with Robert Schumann. In Russia, a large number of the most noted composers have in their youth been led to believe that music was an avocation, or at best a second-rate profession, and have been elaborately trained in other fields. Only the deep-seated love for the art led them to climb to the heights.

Perhaps the greatest prodigy in composition in our own generation is Erich Korngold, composer of the now famous "Die Tote Stadt." Korngold was born at Brünn in 1897 and is, therefore, still within the first three decades of his life. His father was a celebrated music critic of Vienna. The boy studied with Richard Fuchs, A. von Zemlinsky and H. Grädener. At the age of 11, his pantomime, "The Snow Man," was produced at the Royal Opera. Since then he has been composing prolifically and made a real sensation with the opera, "Die Tote Stadt," which has been produced in most of the European capitals and by the Metropolitan Opera Company, New York.

A Prodigy who Achieved

JOSEF HOFMANN, who was born in 1876, is perhaps the prodigy who is best known to American audiences. His first appearances in America as a little child, were altogether sensational, because he not only played great masterpieces with consummate skill and amazing precocity, but he also played compositions of his own of such complexity and such contrapuntal genius that it was difficult to believe a child had written them. However, he demonstrated through improvisation upon the platform what he could do. Later he became a pupil of Rubinstein and at the present time stands in the very first rank of the great pianists of history.

More than this, Mr. Hofmann is an exceedingly well-read, well-balanced gentleman, manifesting none of the abnormal traits which many wrongly associate with genius. In fact, he is an inventor of highest ability, particularly interested in the automobile industry. Also he has reached a very high standing as a composer. His case is a very present example of the normal and wholesome development of a prodigious youthful talent. It is true that in some instances, through lack of proper precaution, precocious children have been exploited through such injurious and mercenary methods that at the time they should have reached their maturity, they have disappeared from view. In some instances they have paid a greater penalty; but these are not the tragedies of music, but the tragedies of avarice.

Imprudent Exploitations

THE WRITER KNOWS of at least five cases of children who are unquestionably wonder children, and who, through unskillful and imprudent exploitation and the lack of proper educational training, dropped into oblivion after the age of twenty. One remarkably brilliant child was used for years as a form of livelihood by quite a large family of relatives. A year ago, the writer endeavored to find the whereabouts of this child, who in his hours of great success was announced from billboards in front of the leading concert halls of the large cities. It was impossible even to locate his address.

A Promising Prodigy

THREE RECENT prodigies have attracted unusual attention of the musical public. First should be named the astonishing boy pianist, Shura Cherkassky. Shura was born in Odessa, Russia, October the 7th, 1911. He came to America, December the 23rd, 1922. In a conversation recently, he told me something of his life. He said:

"My mother was a music teacher. She was a pupil of Von Ark, at St. Petersburg. She grandstood at the Conservatory. My father was a dentist. I have been told I commenced to study music at the age of four, but I was so young I do not remember when I began. It seems to me that I have always had music in my life, just as I have had sunlight and air. In my earlier childhood I did not like to practice. In fact, it was not until I was eight that I really wanted to practice. I was never made to practice, but my mother, when she had other pupils at the house, used to let me listen to them play. I loved to listen to them, but did not want to do the work myself.

"Suddenly, I seemed to find a great desire to spend more and more time at the keyboard. We came to America, because mother thought there were more opportunities for music and music study in America than in Russia.

"A great deal of the music I had heard played by my mother's pupils seemed to come to me in flashes at first, as soon as I got a technic. In other words, I listened to the music and absorbed it. When I play, I have no poetic or fantastic thought in my mind, such as many pianists say they have. It is merely the thought of making the music as beautiful as possible. The music itself is the sole consideration.

"Of all my favorites at the present time, Rachmaninoff among the moderns stands at the top. Somehow, I do not like the later works of Scriabin. Most of my training has, of course, been entirely in the hands of my dear mother. I studied with Mr. Stokowski for some months in New York and at the same time studied harmony under the direction of Mr. Hofmann. Just now, I am studying the Symphonic Etudes with him.

Changing Tastes

"I HAVE ALWAYS endeavored to be frank in my attitude toward the composers. For instance, I used to like minor pieces. Now, somehow, minor does not appeal to me. You may be surprised when I say that Beethoven does not appeal to me. He seems dry. Perhaps I will like him later. I am immensely fond of arrangements of Bach by Liszt, Tausig and Busoni. I also like the Fugues and know several of them. Audiences like Fugues when they are well played.

"Very little of the modern music appeals to me. In my repertoire I already have four to five hundred pieces and I play two hundred of these from memory. When I have once mastered a piece, I do not have to bother playing it much. I just seem to know it from that time on. The only technical exercises I have are scales and these I play ten minutes a day. I practice four hours daily. I have no stereotyped program. I usually practice two hours early in the morning, and then one hour later in the morning and one hour in the afternoon. At the same time, I am studying composition with Mr. R. O. Morris. This takes a great deal of my time. I am very fond of Brahms and Liszt. Sometimes I find a composition that I did not know I knew; that is, I have heard the composition so much that I can go to the piano and play it without having seen the notes. Of course there will be some mistakes in the notes, but these I can correct by reading them."

Shura demonstrated to the writer his unusual gift for absolute pitch. The writer played a composition of somewhat complex nature while Shura was in another room. The boy immediately came to the keyboard and played the opening passages of the same composition in unusual manner, employing the same pitch and keys. Reading this article who would be interested in hearing him play, but who have not the opportunity of attending his concerts, may hear his Victor records and estimate for themselves the astonishing maturity he exhibits in the performance of art works.

Another Patti

ANOTHER PRODIGY of unusual character is Rebecca Smith, known to many as the "Child Patti." Rebecca was born at Mount Vernon, New York, twelve years ago, of English parents, and has been chiefly under the training of the noted singer, Lilian Jordan. The astonishing thing about her voice is its maturity. Although only a child, her voice sounds like that of a woman in the prime of life. It is unusually sweet and clear and she sings with a freedom and poise which can hardly be associated with a child.

Another prodigy who has attracted very great attention is a nine-year-old violinist, Oskar Schumsky, born within the shadow of the Liberty Bell, in Philadelphia. This remarkable boy has already played as soloist with the Philadelphia Orchestra, the Boston Symphony Orchestra and the New York Philharmonic Orchestra. He was trained by Albert Meiroff, of Philadelphia, who is now operating in conjunction with Professor Leopold Auer, in developing the astonishing talent of this prodigy. His maturity is very notable in his tone, as well as his technic. If you were to hear him play behind a screen, it would be difficult to realize you were not listening to a mature person who had been studying the instrument for many, many years.

ETUDE readers had an opportunity some time ago to hear Rebecca Smith and Oskar Schumsky over the Radio from Station WIP, Gimbel Brothers, Philadelphia, and Station WGBS, Gimbel Brothers, New York.

"Form" in Music

By A. Walsall

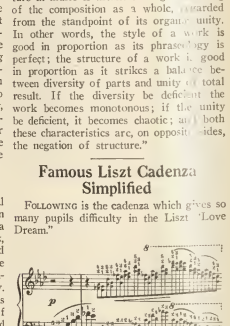
A BOOK all music students should read is W. H. Hadow's "Sonata Form," which, though primarily intended for embryo composers, is valuable for all music lovers, since it traces the development of classic musical architecture along lines that lead to a better understanding of more modern structural methods.

"The manner in which music impresses us," says Hadow, "may roughly be considered under two aspects: (a) the Idea communicated by the composer; (b) the Form in which the Idea is embodied. Of these the one represents what we are accustomed to call Inspiration; it is the direct outcome of the composer's personality and can only be affected by his environment in the same indirect fashion as his other characteristics. The other represents what we are accustomed to call Skill, and in this the artist may profitably accept and employ the legacy that has been left him by his predecessors. For though Genius will always extend the principles of Form, it will be found to do so along lines of more or less continuous evolution; and each stage, as the conditions of advance, must sum up and assimilate the results of past progress and past development.

"Again, Form itself may be considered under two heads, that of Style and that of Structure. By style in Music is meant the right ordering of the separate phrases, regarded from the standpoint of melody, or harmony, or orchestration. By structure in music is meant the right ordering of the composition as a whole, regarded from the standpoint of its organic unity. In other words, the style of a work is good in proportion as its phraseology is perfect; the structure of a work is good in proportion as it strikes a balance between diversity of parts and unity of total result. If the diversity be deficient the work becomes monotonous; if the unity be deficient, it becomes chaotic; and both these characteristics are, on opposite sides, the negation of structure."

Famous Liszt Cadenza Simplified

FOLLOWING is the cadenza which gives so many pupils difficulty in the Liszt "Love Dream."



Mr. Austin Shindell, pianist and teacher, has submitted the fingering which we present herewith and which, in a measure, is a decided simplification of the celebrated cadenza.

"In music the pupil thinks in rhythm and the mind must be alert. Music would develop team work among the students. Music has no equal in bringing about this common group feeling. Every child has a desire for self-expression and music furnishes him the best field through which he may express the stirring of his inward nature. The thrill of hearing music is not to be compared with the thrill of being a party to the production of that music."
—PACIFIC COAST MUSICIAN.

The Gymnasium of the Fingers

Technic That Produces Definite Results

By W. A. HANSEN

MANY OF those who aspire to learn the pianoforte are wont to throw up their hands in horror and turn on their heels in disgust when they are told that the acquisition of mechanical dexterity demands many, many hours of unremitting work. For this reason some teachers have been led to devote as little time as possible to the purely technical side of piano-playing. "By far the greater number of pupils," they reason, "never hope to become artists and could not do so if they had the desire. Why, therefore, run the risk of driving them away? Why not make directly for the goal most pupils have in view—to learn to play the piano because they regard it as a sort of social accomplishment?"

In one respect reasoning of this kind seems perfectly sound, but in another it represents a trend of thought and action that is absolutely pernicious. Mediocre accomplishment and lack of artistic appreciation are the price paid and many a feeble flicker of genius, which, with proper care and attention, might have become a brilliant light, has been snuffed out entirely because the training received lacked thoroughness.

The technical feature of the work should be not only interesting but also inspiring. To apply the rule of thumb in instances of this kind would be a blunder, because every teacher must train and instruct according to the dictates of his own capability and individuality.

A conscientious teacher of the pianoforte will endeavor to make his own musical education as broad and as comprehensive as possible. He must strive to gain a very wide acquaintance with the history of music, with the literature of the instrument which he plays, with the music written for other instruments; and he dare not overlook the outstanding orchestral works and the masterpieces of chamber music. Besides, he should have a fairly thorough training in theory. A familiarity with the evolution of the modern pianoforte necessarily carries with it a knowledge of the technical methods and resources of the past and present.

By imparting information of this kind to his pupils the teacher may arouse and increase interest in purely technical work. Attention may be called, for example, to the manner in which the construction and action of the forerunners of the modern pianoforte differed from the construction and action of the present-day instrument and in what way this development has necessitated greater requirements in the field of digital training. This is one method of driving home the importance of the proper application of the principles of weight and relaxation, the husbanding of strength and muscular control.

Sound Reproducing Machine for Tone Acquisition

IN ADDITION, the matter of tone-production assumes real importance. A good sound-reproducing machine ought to be part of the equipment of a well-furnished studio and a teacher of the pianoforte should procure as many records made by master pianists as he can afford. Parents of pupils should also be urged to provide sound-reproducing machines for the home not merely for the sake of entertainment and amusement but also on account of their great educational value. The pupil can thus be taught to observe what really constitutes a beautiful tone, a tone that commands and compels attention and interest. Besides he will learn how the tone of one performer is essentially different from that produced by another. Thus is he impelled to put forth every effort to improve the quality of his playing.

The teacher himself must, of course, be a capable performer and should not be niggardly with illustrations at the keyboard. A pupil is encouraged by hearing in person as many artists as possible and the teacher should give him hints and instructions as to how to listen and what points in particular to note.

No pianist can afford to ignore the scales and arpeggios. Yet hundreds—shall we really call them "pianists?"—would rather take unadulterated castor oil than systematically practice these technical forms. The teacher should explain to the pupil not only the technic but also the function of scales and arpeggios. Let him show how the employment of various rhythms and accents adds interest and charm to practicing. Let him point out that the fundamentals of harmony are acquired with the memorizing of the scales and arpeggios in all the twenty-four keys. Let him demonstrate how this knowledge aids in sight-reading and memorizing and how seemingly insurmountable technical difficulties are mastered by the ability thus acquired.

Moreover, let him tell the pupil why it is necessary to play with each hand alone at first and then, when the time has come to employ both hands at the same time, to play more frequently in contrary motion than in parallel motion because the difficulties occasioned by the passing under of the thumb occur for the right hand in ascending passages and for the left hand in descending passages. Furthermore, he must show how the mastery of arpeggios—not only of the triads in all their inversions, but also of the seventh chords in all theirs—greatly facilitates the execution of scales. Let him consult and use interesting and authoritative works on the subject. "Mastering the Scales and Arpeggios" by James Francis Cooke, for instance, has been found to be a most valuable book.

Memorize Scales and Arpeggios from the Start

SCALES AND arpeggios should always be played from memory. When the pupil's eyes are continually riveted on the music it is generally impossible to execute scales and arpeggios as carefully and as beautifully as when this distraction is removed. There is a lack of confidence and freedom. If the fingering in the various keys and inversions presents difficulties, it may be indicated on a sheet of paper to be placed on the music rack of the piano as a guide. But in time even this help should be dispensed with. The teacher should aid the pupil in solving difficult technical problems. Let us note a case in point. In Liszt's *Liebestraum*, in A-flat major, there occurs an intricate descending chromatic cadenza. If a pupil rushes pell-mell into the cadenza, in nine cases out of ten he will make a botch of it. The following way of "unscrambling" the difficulties is suggested:—Instruct the pupil to practice the right hand part and the left hand part separately, noting the fingering carefully. (For our present purpose we shall employ the fingering indicated in the ETUDE for April, 1926.) The right hand part may be divided into the following groups for the sake of *memorizing* the fingering:

4 2 3 1	4 2 3 1 3 1
4 2 3 1	4 2 3 1
4 2 3 1	4 2 3 1
4 2 3 1 3 1	4 2 3 1 3 1
4 2 3 1	4 2 3 1 3 1

When practicing let the fourth finger distinctly accent the key that it strikes.

The grouping of the left hand part is somewhat different:

1 2 4 1	4 2 4 1
3 2 4 1	3 2 4 1
3 2 4 1 3 1	3 2 4 1 3 1
3 2 4 1	3 2 4 1
3 2 4 1 3 1	3 2 4 1 3 1

Accent the first note of each group. Observe that the first group begins with the thumb, the sixth with the fourth finger, and that the remaining groups begin with the third finger.

The cadenza itself should be memorized *immediately*. This is surprisingly easy in spite of the accidentals. Note that in the right hand we have chromatically descending broken major thirds beginning on the third note of the scale. Observe the sequence: a major third followed by the tonic, except the last two notes which constitute a broken minor third. In the left hand we have broken minor thirds. Observe that the tonic is followed by a minor third, except the last two notes which constitute a broken major third. This may not be an excellent analysis of the cadenza, but it is a wonderful help in memorizing. If a pupil has memorized his major and minor scales and arpeggios he is able to learn this cadenza by heart in two or three minutes.

After the fingering has been firmly fixed in the pupil's mind by practicing each part separately according to the groupings indicated and *without looking at the notes*, the attempt should be made to play both parts together. Naturally, it will not be possible to retain the same grouping and accentuation. But since it is assumed that by this time the problem of fingering has been definitely solved, let us proceed to devise a different way of grouping. You will notice that there are exactly forty-eight notes in each part. Therefore, use eight groups of six each for the sake of practicing. In a short time the apparently insurmountable difficulties will vanish as if by magic. Later on the proper rendition of the cadenza will be comparatively easy. In order to make the task lighter, place the following groupings on your music rack:

{4 2 3 1 4 2	{3 1 3 1 4 2
{1 2 4 1 3 2	{4 2 4 1 3 2
{3 1 4 2 3 1	{3 1 4 2 3 1
{4 1 3 2 4 1	{4 1 3 2 4 1
{4 2 3 1 3 1	{4 2 3 1 3 1
{3 1 3 2 4 1	{3 1 3 2 4 1
{4 2 3 1 4 2	{4 2 3 1 3 1
{3 2 4 1 3 1	{3 2 4 1 3 1

It goes without saying, of course, that the teacher will make use of Mark Hambourg's excellent master-lesson on the *Liebestraum* printed in the ETUDE for April, 1926.

For beginners, interest in purely technical work can be aroused by the use of stories, songs and nursery rhymes in connection with the little pieces and exercises to be studied. This method of teaching has been very aptly and successfully applied in a number of excellent works now on the market. In the case of young beginners the opportunities for the proper training of ear, eye, hands, wrists, and fingers are truly magnificent, and a careful and competent teacher will not let them slip by. By putting interest and zest into the lessons a deep-seated love for music is engendered. Incidentally this is the proper time to weed out those that promise to be impossibilities as music students.

Let the fact not be lost sight of that a good beginning is worth infinitely more than haphazard endeavor after a faulty foundation has been laid.

Solving Technical Riddles for Sport

AS THE STUDENT advances the solving of technical problems ought to become more and more fascinating. The pupil has thumbs, let us say, that are not as dexterous as they should be. Then give him a few simple exercises and train him to invent exercises of his own. Point out the fact that the naturally strong but clumsy thumb is one of the most important of the digits in modern pianoforte playing. Prove to him that to neglect to cultivate the thumb properly means that he will never be able thoroughly to learn any great number of pianoforte master-pieces. Prove your contentions with concrete illustrations.

Every teacher, of course, will put some amount of individuality into his manner of instructing. This is self-evident. But do not forget that each pupil has his own individual needs. Therefore, do not have a set number of studies and pieces that are assigned and ploughed through by each one that comes to you for instruction. Study the individual and make your selections and assignments accordingly. Scan the market for new material without brusquely sweeping aside the old.

Encourage your pupils to practice technical exercises in a systematic manner. The haphazard playing of mechanical studies, no matter how carefully done, is bound to be less beneficial and profitable in the long run than work performed according to a well-regulated system. Various arrangements of work can be made, always bearing in mind that some time every day ought to be devoted to scales and arpeggios. On Monday, for example, one may concentrate on these forms, on Tuesday on double notes, on Wednesday on exercises for independence of the fingers, on Thursday on the trill, on Friday on octaves, and so on. It is impossible to practice all technical forms in the proper manner on one day. The arrangement and apportionment of the work depends largely on the time at one's disposal and on one's talent and ability. A good teacher will keep in close touch with his pupils and thus be much better able to advise and guide.

Do not neglect to direct the attention of your pupils often to the fact that mere mechanical perfection should not be looked upon as an end in itself. The goal striven for must always be the artistic performance of compositions for the instrument. For this reason one should look for and invent exercises that will directly enable one to master the difficulties presented in a particular piece Hundreds of little studies can be devised from difficult passages in Bach, Beethoven and Chopin, to mention only three master composers. To see how this is done, examine carefully Exercises 34 to 50 of Le Couppey's "The Virtuosity. Fifty Difficult Exercises." Also consult the works themselves from which the author of this admirable little book has culled the exercises he offers.

Peculiar Problems in Piano Masterpieces

PRACTICALLY every piano work of Bach's, Beethoven's, and Chopin's, for instance, presents its own peculiar mechanical problems and should be studied with this in view. The Etudes of Chopin are, with all their artistry, technical studies of the highest merit: and for double notes Schumann's "Toecata," Op. 7, must not be overlooked.

Most technical studies should be practiced in all the keys. Pupils, as a rule, are afraid of transpositions until they are told that, although difficult at first, they become very easy in time, certainly add interest and are productive of excellent results. In addition, they are also effective aids to concentration. Very, very few pianists, of course, possess the phenomenal ability to play each and every prelude and fugue of Bach's *Well Tempered Clavichord* in all the keys, as is stated of Tausig. But this is not absolutely necessary, although it would be an accomplishment worthy of calling forth the greatest admiration.

If you are constitutionally and on principle opposed to the use of mechanical exercises, restrict your attention to pieces in which necessary problems are exemplified. A judicious combination of the two, however, seems to be by far the better mode of procedure.

Even the simplest little studies should be executed beautifully, for by practicing purely technical work in a truly musicianly fashion one acquires the habit of endeavoring always to play in a manner to invite attention. For very fine directions as to the playing of exercises consult the works of the eminent French pedagogue, Isidore Philipp.

Rigid attention to mere technical matters will also go a long way toward eliminating stage-fright in that the painstaking preparation precludes the possibility of "running up against a snag." By being convinced beforehand of being able to do a certain thing one *does* it without fear or hesitation.

Both teacher and pupil must bear in mind that there are three things necessary for the retention of technic and a repertoire: 1. Systematic Review, 2. Systematic Review, and 3. Systematic Review. As Le Couppey says in the preface to his book *"The Virtuosity:"* "We do not hesitate to affirm that the pupil, however richly gifted and organized, who does not courageously persist in consecrating more or less time daily to finger-gymnastics, will never attain to any other than imperfect results."

Self-Help Questions on Mr. Hansen's Article

1. *How may the Sound-Reproducing Machine improve tone?*
2. *How may the fingering of a difficult cadenza be memorized?*
3. *How does transposing develop musical ability?*
4. *What technical exercises may be culled from Schumann's Toccata?*
5. *How does technical practice eliminate stage-fright?*

Let the Pupils Do It

By Lucile Collins

THE same thing done over and over again in the same way gets monotonous, as we all know. So, when I noticed some of my pupils getting careless about looking over their lesson assignments in their note books, I had them write them instead of me.

I found the change seemed to make the assignments "stick" better.

Scientific Grading

By George Coulter

A PUPIL'S steady progress depends upon judicious grading perhaps more than on anything else.

There should be no sudden gulf between one piece and the next but rather an almost imperceptible increase in difficulty. Technical skill does not advance in leaps; the mastery of one piece does not qualify the pupil for the immediate conquest of a harder one. Such a course imposes a continuous strain on the student and gives him not enough chance for playing with a free mind and with the exercise of fancy. If the mountaineer never takes time to rest in his alpine climbing he will scarcely be able to enjoy the scenery.

Many a teacher's perplexity touching a "stick in the mud" pupil may be overcome by looking at this matter, for it may be affirmed that where the grading is deftly done there can be no possible suspension of the pupil's progress.

The aim should be never to confuse the pupil. His conceptions of the music before him should always be perfectly clear: he should not be obliged to grapple with strange time divisions, unexpected keys, chromatic chords and conundrums in fingering, in the course of playing a piece, for that would be to miss the point of the music. Yet, if prudently led up to, these technical features never act as a barrier between player and music. It is entirely a matter of scientific grading.

The "Bel Canto" Legend

By F. R. N. Cisco

CARL VAN VECHTEN'S "Red Papers on Musical Subjects," written apparently in some heat, include an essay on the "New Art of the Singer" which deals a little roughly with the traditional respect for *bel canto;* but he has the veteran Mr. H. T. Finck on his side.

"In Handel's day," says Van Vechten, "a singer was accustomed to stand in one spot on the stage and sing; nothing else was required of him. He was not asked to walk about or to act; even expression in his singing was limited to pathos. The singers of this period, Nicolini, Senesino, Cuzzoni, Faustina, Caffarelli, Farinelli, Carestini, Gizziello and Pacchierotti, devoted their study years to the preparation of their voices for the display of a definite variety of florid music. They had nothing else to learn. As a consequence they were expected to be particularly efficient. Porpora, Caffarelli's teacher, is said to have devoted six years to the instruction of his pupil before he sent him forth to be 'the greatest singer in the world.' Contemporary critics appear to have been highly pleased with the result, but there is some excuse for H. T. Finck's impatience expressed in 'songs and song writers.' 'The favorites of the eighteenth century Italian audiences were artificial male sopranos, like Farinelli, who was frantically applauded for such circus tricks as beating a trumpeter in holding on to a note, or racing with an orchestra and getting ahead of it; or Caffarelli, who entertained his audiences by singing, *in one breath,* a chromatic chain of trills up and down two octaves. Caffarelli was a pupil of the famous teacher Porpora, who wrote operas consisting chiefly of monotonous successions of florid arias resembling the music that is now written for flutes and violins.' All very well for the day, no doubt, but Cuzzoni sing *Isolde?* Could Faustina sing *Mélisande?* And what modern roles would be allotted to the Julian Eltinges of the eighteenth century?"

Leschetizky and the Invalid

By R. Thur

THE following story of Leschetizky's kindness of heart is told by the Comtesse Angelo Potocka. While we are willing to credit Leschetizky's generosity in full we hesitate in accepting the story in its pathological implications. Piano-playing is hardly a cure for consumption. But here is the story:

"The directress of the institute (the conservatory at Smolna) one day spoke to Leschetizky of a young girl, a consumptive, who, it was believed, had not many months to live. Indeed it was feared she would die with the spring roses. This poor child's dearest wish was to become Leschetizky's pupil; but it was not considered advisable to put her under his charge, as in all probability it would be time lost. She was diaphanously white, like a flower reared in the shade, with expressively great blue eyes to which hope lent splendor. Theodore realized immediately that her music could serve merely to brighten her few remaining days. Nevertheless, he accepted her without demur, and set to work to devise special studies, giving her the necessary exercise without making serious demands on her strength. These studies consisted, in great part, of wrist movements, and the young girl applied herself zealously to following the advice of her master who, in turn, devoted as much earnest thought to her case as though he expected to bring out in her a new virtuoso. In the spring her health was already improved. Able to take the examinations required at Smolna, she returned to her family, but continued to study privately under Leschetizky.

"One day Anton Rubinstein called during her lesson. Theodore left her at the piano, and, closing the door, went into the next room to talk with his friend. After a few minutes' conversation Rubinstein asked Leschetizky why he had the Chopin *F minor* study played by two pupils. Softly opening the door, Theodore showed him Mlle. Djimkowska playing it in octaves. She was indeed entirely restored to strength (!)—serene happiness in her work had brought her physical health; and for once, at least, Theodore's kindness had not been unrewarded."

"My Wrist Is Like Jelly"

By R. Dent

"MY wrist is like jelly," said the famous pianist de Pachmann in trying to express his view of relaxation. How can this much discussed but seldom attained condition be achieved? One good exercise is this: Let the hand dangle from the arm at the side. Rotate the arm so that the hand moves from side to side with such rapidity that the sensation is that you have a ball of fluffy air in the hand. Alternate from the right to the left hand for about five minutes (employing each hand separately for some 30 seconds). Then go to the piano and try the hand condition upon some piece. The results should be most gratifying. The writer remembers seeing Edward MacDowell do this very thing, many times, in the green room before his public recitals.

"With so-called ultra-modern music I have absolutely no sympathy. It seems to me a thing apart, not to be mentioned in the same sentence with true, legitimate musical art. I find nothing in it; it says nothing to me—nothing but discord . . I do listen and try to find something in it to arouse feeling and sympathy, but always fail to find these or anything that appeals. It all seems so useless and futile."—NICHOLAS MEDTNER.

Beethoven

By Victor West

PERHAPS the most vivid pen-portrait of Beethoven extant is the following given by Romaine Rolland in his life of the master.

"He was short and thick set, broad shouldered and of athletic build. A big face, ruddy in complexion—except toward the end of his life, when his color became sickly and yellow, especially in the winter after he had been remaining indoors far from the fields. He had a massive and rugged forehead, extremely black and extraordinarily thick hair through which it seemed the comb had never passed, for it was always very rumpled, veritable bristling 'serpents of Medusa.' His eye shone with prodigious force. It was one of the chief things one noticed on first encountering him, but many were mistaken in their color. When they shone in dark splendor from a sad and tragic visage, they generally appeared black; but they were really a bluish grey. Small and very deep set, they flashed fiercely in moments of passion and warmth, and dilated in a peculiar way under the influence of inspiration, reflecting his thoughts with marvellous exactness. Often they inclined upwards with a melancholy expression. His nose was short and broad with the nostrils of a lion; the mouth refined, with the lower lip somewhat prominent. He had very strong jaws, which would easily break nuts, and a large indentation in his chin imparted a curious irregularity to the face. 'He had a charming smile,' said Moscheles, 'and in conversation a manner often lovable and inviting confidence; on the other hand his laugh was most disagreeable, loud, discordant and strident'—the laugh of a man unused to happiness. His usual expression was one of melancholy . . . His face would frequently become transfigured, mainly in the access of sudden inspiration which seized him at random, even in the street, filling the passers-by with amazement, or it might be when great thoughts came to him suddenly, when seated at the piano. 'The muscles of his face would stand out, his veins would swell; his wild eyes would become doubly terrible.'"

Architectural Acoustics

DR. H. T. FLECK, musicologist, says: "According to Berlioz 'a music hall should in itself be a musical instrument.' It is a popular error, sometimes echoed by college professors, that we understand the chief points of synchronism and reflection of sound as applied to halls. The wish is father to the thought, for there are more poor halls than good ones, even in the most modern edifices.

"Here are a few of the accidents, some happy and some the reverse, of architectural acoustics:

"Salt Lake City Tabernacle is a miracle of excellence, reflection and synchronism. Sayles Memorial Hall, in Providence, is the opposite. The Brattle Street New Church, in Boston, was sold at a nominal sum because the rumbling echoes made religious services impossible. It has since been partially rebuilt and is now in use, the echoes having disappeared in the remodeling. The old Music Hall in Boston would sound a clear C-sharp in response to the sounding of a great A, one of the overtones. Whispering galleries, where sound is reflected to a great distance, are constantly being discovered in circular and dome-shaped halls. When the laws of synchronism are fully discovered we shall be able to demolish buildings or throw down bridges, by the sounding of a single tone, not necessarily very loud, but continuous."

How America Can Develop A National Music

By the Eminent American Pianist and Composer

JOHN POWELL

The following discussion of an important subject is taken in part from a lengthy address which Mr. Powell has delivered many times in different parts of the country. Mr. Powell has taken the positive stand that if we desire to create a national school of music in America, it must be founded upon the music of the Anglo-Saxon races which were pioneers in America. We know that many of our readers may take exception to Mr. Powell's opinion; but, as in all of our previous journalistic career, THE ETUDE presents opinions upon all sides of important questions, knowing that this is the best way in which our readers may be informed upon matters in which there is a public interest. All that THE ETUDE editorial policy asks is:

Is the subject one which deserves widespread attention?
Is the writer sincere?
Is the writer an authority of high standing?

We regret exceedingly that our limitations make it possible to give only about one-third of Mr. Powell's original address. His main thought is, however, made clear.

John Powell was born in Richmond, Virginia, September 6th, 1882. In 1901 he received his degree of A. B., upon graduation from the University of Virginia. He then studied with Leschetizky in Vienna, from 1902 to 1907. His début as a pianist was made in Berlin, in 1908, after which he played with very great success in European capitals. His American début was made in 1912. Since that time, his prestige as a virtuoso has been expanding yearly. He is recognized as one of the foremost pianists of the world. His work in musical composition has been serious in the extreme, and many critics regard him as the foremost American composer of the time.

ABOUT THIRTY YEARS ago, a very remarkable man came to this country from Bohemia. His name was Antonin Dvořák. Upon studying musical conditions in this country, he saw that we all loved music very much. And he thought it very sad that we, who were doing so much for the welfare of European music and musicians, should not have a music of our own. He was carried away with the Stephen Foster songs which he erroneously believed to be negro songs. There were other songs which he thought interesting and valuable. There were also the Indian folksongs—fewer and less valuable, the real negro songs and finally, the popular music of the day. Dvořák insisted that these elements could be used to build up a real American school of composition. To prove his point, he wrote a very beautiful quartette in E minor, based on such material as I have outlined. He continued this propaganda with the famous "New World Symphony," his masterpiece, and also other compositions, best known of which is the "Humoresque," which is nothing more than a variant of the tune. *Old Folks at Home.* These ideas of Dvořák exerted a large influence on music in America and almost immediately various groups began to spring up with the idea of developing a characteristic and distinctive American music.

I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found to be fairly comprehensive:

1. *Red Indian School;*
2. *Negro School;*
3. *Stephen Foster School;*
4. *Popular Music School;*
5. *Ultra Modern School;*
6. *Anglo-Saxon Folk Music School.*

We will take up these movements in order and discuss their past accomplishments and what they offer us for the future.

Red Indian School

THE ADVOCATES of this school claim that if we wish a distinctive American music it must be based on the only real American music, Indian folk-music. They claim that the Indian music is filled with beauty and character, and that by proper development it could be freed from manifest limitations and made the vehicle for the expression of a truly national music. The earliest and most important work along this line was accomplished by the "Wa-Wan" movement, led by the enthusiastic and brilliant Arthur Farwell. Under his leadership the "Wa-Wan Press" was founded and many interesting settings of Indian folk-music were published. The movement did not, however, confine itself only to the use of Indian themes. It also brought forth excellent settings of poems of Poe and Whitman in a style which, at that time, was very novel and daring. Use was also made of negro material. With the exhaustion of the easily available Indian material, however, the movement lost impetus, as was inevitable from the inherent fallacy in their fundamental contention.

As interesting and valuable as the contributions in this field have been, it is already apparent that the Red Indian school can never give us a national American music. We Americans are not Red Indians; we are not even Americans; we are Europeans in race and language. And it could never be possible to express our European culture and psychology in terms of the musical idiom of an alien and primitive race. Of course, for purely objective works of special character and local color, the Indian basis can be used to good advantage, just as Brahms, the most German of all recent composers, used the dance music of the Hungarian gypsy. But think of the loss to the world if Brahms had limited his musical creation to the setting of gypsy tunes!

Negro School

THE ADVOCATES of this school claim that the negro music offers a rich and varied field for musical development; that it is filled with melodic charm and rhythmic fascination, keen pathos and broad humor. They assert that, in its present stage of development, it is unique and characteristic of America, for the primitive African music bears little direct relationship to it. They infer that it is possible to build on this foundation a school of music of character and distinctiveness which can take the same place in America that gypsy music has taken in Hungary and which Moorish music has in Spain.

The accomplishments in this field have not been as valuable as those just considered. We are all familiar with the negro influence upon our popular music, commonly known as "ragtime." But even the works of serious composers in this direction have usually embodied only the lighter and more superficial elements of the negro idiom, as, for instance, MacDowell's "Uncle Remus." Dvořák's "New World Symphony" offers a notable exception. Recently we have been inundated by a flood of settings of the so-called Negro Spirituals, the most valuable and beautiful of which are those of a young Texan, David Guion, of Dallas. I must urge all who are unacquainted with these settings to procure them and study them at the earliest possible moment.

JOHN POWELL

Formerly I, myself, made certain contributions to this field in my "Sonata Virginianesque" for violin and piano, my piano suite "In the South" and more recently in my "Rhapsodie Negre" for piano and orchestra. In my own case, however, the expression was purely objective and was frankly intended to be character music. I do not consider that this school has much of value to contribute to a national American music. When the negro music is analyzed, we see at once that that part of it which is purely negro is almost as meagre and monotonous as the Indian music. Many of the best known negro songs are now known to be not folk-songs at all, but the compositions of white men, as, for example, the Stephen Foster songs. And the negro spirituals, it has now been discovered, are also chiefly European in their origin, being merely negro adaptations of white camp-meeting and revival tunes of the last century. Most of these spirituals, when critically analyzed, show clearly in their melodic and harmonic structure their Caucasian origin.

Stephen Foster School

THE ADVOCATES of this school claim that in the Stephen Foster songs, and other songs of the same period, they have a wealth of material of great beauty and distinction; that these songs are intimately associated with our historical development and lie very near the heart of our people. There has been more talk than action in this field, and the only examples that I can give of compositions influenced by Stephen Foster are "The Banjo" of Gottschalk, the Largo of Dvořák's "New World Symphony," "Humoresque" and Percy Grainger's "Tribute to Stephen Foster" and "Colonial Song." As much as I love and admire these songs, I feel that they are too closely identified with a particular period and a particular condition of society to be of more than superficial assistance in developing a national music. The innate spirit of the Stephen Foster melody has far more in common with the German folk-song than with the Anglo-Saxon. In fact, so striking is their resemblance to German folk-music that many serious critics—I do not agree with them—claim that Stephen Foster was not their author, but that he got them from an old German and merely purveyed them to the public.

Popular Music School

THE ADVOCATES of this school claim that in our popular music we have a mass of material absolutely unique and characteristic of America; that nowhere else in the world is there anything comparable to our ragtime and our jazz; that all the newness, vigor, irreverence and hurly-burly of American life are truly

embodied in this music; and that consequently on this basis a national school of music can be founded. They point out that Haydn, Mozart and Beethoven wrote music for the ballrooms of their time; they point to the waltzes, mazurkas and polonaises of Chopin as evidence that the use of popular dance and song forms is not unworthy of serious music.

It is not difficult to demolish this specious argument. In the first place, I deny that this music is characteristically American. It is a spurious product foisted off on the public by vaudeville and musical comedy magnates of Broadway. The taste for it is cultivated by professional "pluggers," and it is usually artificially manufactured by the lowest and most vulgar type of the foreign musical parasite. Admitting the charm of the negroid syncopation of the ragtime, and the Latin-American spice of the more recent jazz rhythms, I must point out the inanity and imbecility of the melodic line of these compositions; also their monotonous similarity, one success often engendering a whole succession of watery imitations. I put this question to you. Do the musical comedy and the vaudeville stage represent the real spirit of our land and people? Can the spirit of Washington, of Lee, of Lincoln, of Woodrow Wilson be expressed in terms of this gaudy vulgarity? And yet even this idiom can be used effectively in character music, as is shown by the tangos of Boyle and Carpenter and the "Golliwogs' Cakewalk" of Debussy. I, myself, must confess to one or two experiments in this field; *Clowns* from my suite "At the Fair" and *Poeme Erotique* from the suite "In the South."

Ultra Modern School

THE ADVOCATES of this school claim that America is a new country, situated in a new world; that we are the living embodiment of a miraculous denial of the Solomonian dictum: "There is nothing new under the sun." A music adequately expressing all this novelty must, above all, be new; it must sever all connections with a European past; it must be free from all rules and restraints; it must ignore all traditions of form and content.

The fallacy of this contention is at once apparent to any student of history or biology. We have already seen that the innate values of speech lie in the traditional associations and connotations. And this is equally true of music which is as much a language as speech itself. No language can be artificially manufactured; and if such a thing were possible that language would still be of no value save as a vehicle for a mathematical treatise. This is even more true of music, the language of mood and emotion. The truth of this is seen when we examine the work of our American ultra-modernists. Their concoctions may be filled with meaning for themselves; but, without a common means of communication, the content must remain as securely locked as the secret of the Sphinx, in their own bosoms.

For the purpose of art is not expression but communication. And this is especially true of literature and music. Of what value would a poem be if written in a language invented by the author and known only to himself? As a matter of fact, these American musical "Chaoticists," (I would call them) fail even in attaining novelty, their works being nothing more nor less than cheap replicas of those of the recent European musical Bolshevists. And yet some composers of this school, in spite of their avowed aims, have produced work of value—for you are as much bound by a tradition when you consistently break its laws as when you follow them. In spite of themselves, logic and coherence often creep into their work, and their achievements in atmosphere and tone color are often remarkable.

Anglo-Saxon Folk Music School

WE HAVE NOW come to a movement which, I believe, promises a solution of our problem.

The advocates of this school claim that a music to be truly national must be based on the national musical idiom of the people; that the most valuable achievements in musical history have been essentially national in spirit. They point out that music, as we know it and love it to-day, came into existence with the use of folk-music in the art forms. The old Italian school began to flower when the dry ecclesiastical forms became imbued with the spirit of the folk-song. German music came to life when "Papa Haydn" began to use in his symphonies, chamber music and oratorios the folk-songs of his native Croatia. Mozart followed in his tread, though to a lesser extent. And Beethoven went even further in the use of the folk-song and folk-dance in his most serious compositions. Schubert's idiom followed so closely that of the folk-song that some of his songs have been taken up by the people and have actually become folk-songs. And this, to my mind, is the highest honor a people can pay to a composer.

Schumann, Wagner and Brahms carried on the same movement. Chopin established in his music not merely the folk idiom of Poland but even the tragic history of his race.

The informing spirit of Grieg was that of the Scandinavian folk-music. Russian music also is based almost exclusively on folk-dance and folk-song as is shown in the music of Glinka, Rimsky-Korsakoff, Tschaikowsky, Borodine, Moussorgsky and others. And these men consciously used that music to build up a national consciousness and a national self-respect.

In France, folk-music was less rich and interesting and this accounts for the relative inferiority of French music. The only work of supreme genius emanating from France in recent times being the "Carmen" of Bizet. But in this opera that based his music on the Spanish folk-music idiom. It can be safely stated that all the music that is really alive for us to-day is based on folk-music and if we wish a living music in America, we shall have to provide it with a folk basis.

Anglo-Saxon Folk-Song

WE HAVE SEEN that our only hope of a national music in America lies in grafting the stock of our music on the Anglo-Saxon root. Is it not equally evident that if we desire a music characteristic of our racial psychology that it must be based upon Anglo-Saxon folk-song? By way of analogy, it is inconceivable that our national literature could be in any other language than English.

But, some one objects, there is no Anglo-Saxon folk-music. The Irish and Scotch have a folk-music as well as all the European races, and even primitive savages in the uttermost ends of the earth; but the Anglo-Saxon is unmusical. He is the only race that has no folk-music. This idea is still extant and thirty years ago was fairly universal. But even as a child I writhed under this accusation against the Anglo-Saxons and would say, "If we have no folk-music, what is 'Billy Boy,' 'Frog Went A-courting,' 'Barbara Allen,' 'Lord Lovell,' 'Hangman Hold Your Hand,' and other songs?" My question would produce little effect and was usually rewarded with contemptuous silence.

But I was justified when, about 1900, Cecil Sharp began publishing his collections and settings of English folk-songs. I can never forget my relief, pride and joy when in 1905 a volume of these folk-song settings came into my hands and I was told that Sharp had already published six other volumes. Among these songs I found several familiar to me in my childhood in Virginia and realized that as an Anglo-Saxon I had a right to exist in the world musically; that I had a native musical language, and that the folk-song of my own people, so far from being non-existent, was more varied and richer in power and beauty than the folk-music of any other race. Sharp, having covered the English field thoroughly and published ten volumes of his collection, has since come to America for similar work in this country. He states that in the Appalachian district the field is even richer than in England and, in proof of his assertion, has published a volume of settings of English-American folk-songs which he selected from the six hundred and twenty-five he had collected during his investigations.

England's Musical Era

IN THE DAYS of "Merrie England," England was acknowledged to be the most musical of all the European countries. Not only did the population as a whole take the keenest delight in the song and the dance, but almost every gentleman also could read fluently at sight his part in a sixteen-part madrigal—and this at a time when even the most cultured showed a woeful deficiency in the technic of spelling, as, for instance, the illustrious Shakespeare, who experienced difficulty in spelling his own name consistently.

The recent discovery in the archives of Oxford of a vast library of musical manuscript of the Tudor period shows the enormous musical development of that day and demonstrates conclusively that the English musical culture of that time was far superior to anything which the contemporaneous continent had to offer. This music is now being transcribed into the modern notation by enthusiastic scholars who claim that it constitutes a cultured treasure as important in music as is the Elizabethan literature in the world of letters.

Puritan Influence

WITH THE GROWING power of the Puritan movement, however, all forms of art came into disrepute; all that was beautiful, whether of good or evil, came to be considered wicked. Under Cromwell not only the theaters were closed, but from the churches, but the beautiful stained glass windows were broken and the organs were taken out and burned as agents of the Devil. All expressions of beauty were condemned and forbidden.

Folk-music was especially abhorred. Folk dancing was strictly prohibited and any one caught singing a folk-song was publicly exposed to continuely in the stocks. This especial hatred was directed against folk-music because of its deep hold on the hearts of the people. The folk-songs and folk-dances disappeared from view, but they were too deeply imbedded in the hearts of the people to be entirely eradicable. The old traditions were handed on in secret from generation to generation, principally among the humble and lowly, and have survived, not merely the Cromwellian, but as well the succeeding waves of Puritanism which have continued to recur even to our own day.

Persistence of this traditional folk-music proves two things: First, the intrinsic value of a music which could maintain its secret its sway under such hardship over so long a period; and second, the innate musicality of a race so loyal to its music. To outward appearances, the Puritan suppression was entirely successful and the folk-songs ceased to be sung, save secretly and in remote and out-of-the-way districts. And so in the centers of culture their very existence came to be forgotten. Inevitably the characteristic English art-music disappeared also.

When, on the restoration of Charles II, the demand for music reappeared, there were no native musicians. Foreigners had to be imported to supply this demand. These imported musicians attained complete command over the musical field in England. The situation was exceedingly profitable to them; and naturally they used every means to strengthen and maintain, even to the present day, their strangle-hold on the situation.

The American Problem

WHAT I have just said applies equally to America. To this purpose, a well-organized propaganda was put into effect. The Anglo-Saxon was not merely musically uncultured; he was innately and temperamentally phlegmatic and unmusical. His composers were unoriginal and imitative; his popular songs were sentimental and vulgar. Why, he did not even have a folk-music of his own! The habit of humble acceptance of these alien oracles was early formed. They did not even let us have opera in our own language. The English language was crude, harsh, unsingable. So it was to their untrained and clumsy tongues. And as there was no native competition, there was no influence to compel them to learn to use and respect the language of the people on whose bounty they were waxing fat.

Beauties of Anglo-Saxon Folk-Song

FOR PERFECTION of line and richness of color, the beauty of Anglo-Saxon folk-music surpasses any other in the whole world. It embraces all the historical periods of the race, from "Lord Rendal" which, by internal evidence and analogy, can be shown to derive from the period of the Teutonic migrations, to "The Green Mossy Banks of the Lea," in which the hero says, "When I left Philadelphia, my home," and "Brother Green," in which the dying soldier says: "The Southern (Confederate) foe has laid me low."

The incalculable importance and value to us in America of this folk-music, which should be our most treasured cultural inheritance, is immediately apparent. Here, at last, we have a basic idiom thoroughly competent to express our national psychology. This music is not only marvelous in content but, even from the purely technical and formal side, often attains a perfection rarely achieved by even composers of the most surpassing genius. And this proves not only the innate musical gift of our race, but also the high plane of musical culture and taste that our forefathers, as a whole, had reached, and which, consequently, is reattainable by us, their descendants.

A Remedy

HERE, INDEED, we find the solution of our problem, but this solution can be effected only by a serious and intensive study of the field, and this not merely by musicians, but by the musical laity as well. And this study will not be arduous. These folk-songs are equally fascinating to the untrained musically and to the technically trained musician. The universality of their appeal is their chief glory; they can lull the babe on the mother's knee as they do the old man tottering on the abyss of death; the farm boy, as the college student; the business man, as the university professor; the factory laborer, as the artist or poet. Above all, they rejoice the soul of the creative musician, who finds in them a perennial and eternal source of ideas and inspiration; for they lend themselves marvelously to development in even the most complex musical architecture. They should be studied in all our schools and higher educational institutions; they should furnish the principal basis for our community singing; but, above all, they should be loved and honored in our hearts.

It has been wisely said: "Let me write the songs of a nation and I care not who makes its laws." And, after all, this is the most important aspect of the matter. Let one active in the Americanization of alien elements heed this. For these immigrants, be they ever so ignorant and uncouth, love music and understand its language—the real, the practicable Esperanto. An hour's enjoyment by these newcomers, of our folk-music, would engender more sympathy and understanding of us than could a year's study of "The Declaration of Independence," "The Constitution," Washington's "Farewell Address" and Lincoln's "Speech at Gettysburg." It would open the secrets of our psychology and emotional reactions, our traditions and our behavior, to those musically sensitive foreigners as could nothing else. But, above all, familiarity with this noble inheritance would revive and confirm in ourselves those traditions and feelings which are the crown of our race and make possible for us, not merely the inauguration of a Golden Age of National Art, but assure to us as well that supreme glory, a nationhood unparalleled in the annals of all time.

Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

This is the final article in Professor Corder's remarkable Series of Lesson Analyses on Beethoven Sonatas

Part XI

Sonata IX in E (Op. 14, No. 1)

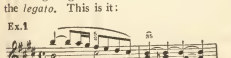
THE NEXT TWO Sonatas are taught a good deal, not so much on account of their musical interest as because they are supposed to be easy. This is quite an error; they contain extensions quite unsuited to a hand with a moderate stretch; the notation is old-fashioned, and editors would die sooner than improve it. Be clear as to what I mean by this. The experienced musician cannot conceive that it matters how you write music, provided it is grammatically correct: the experienced *teacher* knows that you more than double the difficulty of a piece whenever you fail to observe the rule *each hand to its own stave, though you have to change the clef a hundred times.* The experienced musician has learned how to finger; he only wants to see the treble notes higher up than the bass ones; he possesses one large hand of ten fingers. The learner, who has not yet attained to this attitude of mind, finds a stave for each hand the most helpful. For him the Kroll edition of Bach's "48" is ten times easier than that of Czerny—though probably he doesn't know why. If he does he wonders why somebody does not facilitate Beethoven's Sonatas in the same way. I could tell him, but I won't.

Primitive Methods

NOW IN Beethoven's time this simple truth had not yet dawned on the musician's mind (there are plenty who have not grasped it even yet). So the wise teacher is perpetually having to say, "No, that is played by the left hand," or the right, as the case may be; but the wise editor, longing to apply the rule quoted above does not dare to do so, because of the weaker brethren. At any rate we all know now, or ought to know, that it does not matter which of our ten fingers plays a note, provided we get the tone we want: it is purely a matter of individual convenience and comfort. For instance, I can tell you that I have found most people play the sixteenth notes in measures 5 and 6 of this Sonata with much more ease and certainty if they take the first four of every eight with the left hand. Mark (neatly, and in ink) a letter L *under* the 1st and 3rd and a letter R *over* the 2nd and 4th groups of each of the two measures, and feel the improvement. Beethoven did not do this, because he thought only of pointing the imitation, and so gave the two hands a phrase apiece. But you can mark the imitation just as well my way, and with a greater security of fingering. This is a simple example; you can find many others for yourself.

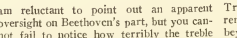
The turn in measure 8 consists of *three* notes here, C♯, B, A♯, the bass supplying the place of the first of the four. Measure 10 looks rather muddy; it only means that you are to hold down all the notes. The fingering has to be humored, to keep the *legato*. This is it:

Ex.1



By clearing up the notation of 10 I have made it more clear where to shift. I am reluctant to point out an apparent oversight on Beethoven's part, but you cannot fail to notice how terribly the treble and bass clash in 31-2 and 35-6. Theoretically, one may do anything of this sort in contrary motion, provided the parts move stepwise and come right in the end. But compare this harsh progression with the corresponding one at 123-4 and 127-8 when you will observe that by a simple re-adjustment of tones and semi-tones the ugliness is almost entirely eliminated. As the one purports to be a transposition of the other and the harmonic progressions are identical, why need he have gone out of his way to make the passage cruder one time than the other? Such modifications were not habitual with him. I should imagine he was dissatisfied with the first version and improved it in the second but would not turn back and write

Ex. 2



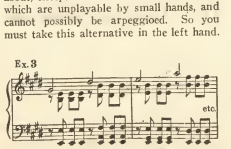
because he was too proud to admit to himself that it was not good. And he never would allow himself to be at fault—he was so conscientious and painstaking; how could he be? But "to err is human;" we all make blunders occasionally.

The turns which occur in 39 and later measures are all played so as to be followed by *two* eighth-notes; therefore they come out of the time of the first note, as is always the case when this note is dotted. It would be much clearer to have written it in full. At 57-60 you will get your *pp* more easily and reduce the stretch of the right-hand chords if you will accept the assistance of the left hand in playing the B's during these four measures.

In the middle part is one of the most troublesome difficulties our instrument affords—a long melodic passage in octaves, for the right hand. If you will practice it a few times in single notes—that is, with the thumb alone—you will understand wherein lies the difficulty. To maintain any degree of legato the thumb must pretend to be two fingers and use alternately its tip and ball. The upper notes, when you play them, must be done by sliding the fifth finger and helping it out with the fourth, and even the third if it can reach. But raise the hand as little as possible and try to feel that someone is holding it close down to the keys.

There is nothing else I need advise you about, except the final measures, from 157, which are unplayable by small hands, and cannot possibly be arpeggioed. So you must take this alternative in the left hand.

Ex. 3



Try to remember this useful device for rendering possible repeated chords that are beyond your stretch. There are several places where you will need it.

The *Allegretto* is also ill-adapted for small hands. The left-hand cannot play the fourth and corresponding measures *legato*; for no fingering will fit it. It is best to slide the thumb from G on F♯, but that is very difficult. The measure (62) which leads into the *Maggiore* always amuses me. The two E's are carefully joined by a slur, regardless of the fact that you cannot reach two octaves. But also, however you play them, they will sound as if slurred, for the simple reason that the upper E has no damper and goes on sounding whether you will or no. Do not forget that after repeating the *Allegretto* you have to jump to the short *Coda*, which is generally hidden away somewhere on the next page.

The Rondo

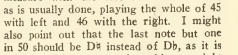
IN THE *RONDO* you will need to look at the fifth (complete) measure before starting. I hope you understand what four-part writing means, because, if not, you must learn. I find many piano students quite befogged over the notation of this measure. Yet it is quite simple, really. The only way it could be improved would be to write the accented B half-note in the treble as two tied quarter-notes, because you are apt to let it go when you play D♯. Remember to play the trills at 20 with their upper notes first. Six notes apiece should just do. In the middle part (47) take no notice of the numerous dots you see. They are not meant for staccato marks, but represent a slight accent which you would make anyhow. In some editions a well-meaning editor has directed you to let the left hand assist in the arpeggios at 60 and similar measures. But with suitable fingering (1-4) there is no difficulty, and it is likely to keep smoother.

At 108 we have a two-against-three passage which can easily be mastered if you will practice it a few times, playing the left-hand part in quarter-note chords instead of triplet arpeggios. The variation at 121 can be conquered by the old method, "Cold cup o' tea, cold cup o' tea," or "dum dicky dum," if you prefer it. The trill at 130 you ought to know how to play, without telling. But play an even number of notes, whatever you do. And the last octaves are not to be bony and spiky, but nice and loose.

Sonata 23, in F Minor, Op. 57
Commonly Called Sonata Appassionata

THIS IS ONE of the few "battle-horses" of the pianist, which is generally felt to be on a level with the *Waldstein*—perhaps even to surpass it in musical interest. The bursts of fortissimo chords invading the tracts of mysterious but uneasy quietude, are very startling, and a novel character is gained by making the 2nd subject (35) a kind of continuation of the first, instead of the more usual piece of contrast to it. After the pause in 16, where a *piano* has crowned a *forte*, we have the reverse effect required, and must be prepared for a very momentary break, or breath-pause, at the crucial moment. Endeavor to avoid any increase of tone on the last sixteenth-note, that the *ff* may come in with all the more unexpectedness. The repetitions of this effect are easier, but less potent. In all such cases it is the first surprise that counts. I omitted to point out that the trill on F in the 11th measure, having no *acciaccatura* before it, starts like that in 21, on its upper note; but surely you know all about these rules by now! Notice, though, that that in 44, unlike its neighbors, has no turn after it. If you are very adroit, you will find a very neat way of executing the two following trills is to pop in the little first F♮ of each measure with the left hand instead of, as is usually done, playing the whole of 45 with left and 46 with the right. I might also point out that the last note but one in 50 should be D♯ instead of D♭, as it is written. The reason that this oversight has remained for so long unnoticed is, I suppose, that so low down it sounds a mere grumble, anyway, and a whole-tone passing-note, even below the dominant, is not unheard of in Beethoven. But if one compares it with the corresponding passage at 189, the passing-notes will be found to be B♯ and not B♭. There is no point in the inconsistency, so it is probably an error. It is of small importance, anyway.

Ex.4



In 71, 73 and 75 there is no reason for giving the upper note of the second chord to the right hand. The trill will be better played and the chord will sound more even if the original disposition of the notes as at 9 and 11 be preserved. The five-note arpeggios—81 to 90—feel odd at first, to fingers unaccustomed to such grouping; but since the chords are simple and familiar it is sufficient to stress the first of each group and to remember that the left hand has always 6 groups of 5 notes and 2 of 6. As to the fingering, this can be done in so many ways that you had better set about to take the highest note of each five (or six) and let the others come as they may. At 93-104 be sure to change the fingers on the repeated A♭'s, perpetually; it is the only way to keep them evenly subdued, and from 105 to 107 keep the thumb to his A♭, turning over the 2nd each time for B♭. All that follows is on all fours with what we have already learned until we come to the *bravoura* flourishes, 218 and 234. The third and fourth of these are interspersed with eighth-notes, making the rhythmical pattern of the 2nd and 4th beats

instead of 6 plain sixteenth-notes.

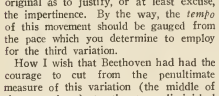
From 227 to 234 the left hand must on no account assist the right. This is *his* great show. After the pause and double bar do not rush the first three chords of the *Piu Allegro*, but keep a definite time as fast as you conveniently can. If you go too fast at 249 there will be hopeless

confusion at 251. In this measure I should add accent marks, ˅ , or extra tails so as to be sure of giving properly the cross accent, which is otherwise very liable (especially at 254-6) to get uncertain. Finally, if your physical conformation renders the extreme crossing of the hands from 257 to 259 inconvenient, there is not the least harm, and very little difficulty, in exchanging the work of the two hands, such change being at the second beat of those measures.

The *Andante con moto* is an Air with Variations, the subject being of so simple a texture as to render the repetitions of the sections a matter of doubtful expediency; the chief reason for retaining them is that the third one is written at length and the repetitions are varied. If I repeated the second variation I should play the right hand *Legato* and the left hand detached the second time; when I venture to think that it would be found to sound so much less grotesque than the original as to justify, or at least excuse, the impertinence. By the way, the *tempo* of this movement should be gauged from the pace which you determine to employ for the third variation.

How I wish that Beethoven had had the courage to cut from the penultimate measure of this variation (the middle of the run down) to the two diminished seventh chords leading to the *Finale!* I would fain have been spared the uncouth harmony of the middle of that naked-sounding last variation and the still cruder leap of two octaves from the ♯ chord to its resolution. The latter can indeed be modified thus:

Ex. 5

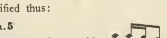


But it's of no use: when a man is universally admitted to be a great man not only do his seeming "blunders" go unchallenged but you are regarded as a Goth and a Vandal if you try to render them less offensive.

"That in the captain's but a choleric word
Which in the soldier were rank blasphemy."

Well, let us shrug our shoulders and pass on. The *Finale* of this sonata is terribly difficult for the ordinary player. There are about half a dozen possible fingerings for the principal subject and none are really comfortable. The original fingering, getting the thumb on middle C, is the worst, necessitating too much change of position. You cannot well get the thumb on F because of the very awkward turn under. You are therefore obliged to start with either 1, 2, 3, 4, or 1, 2, 4, 5. If the former, then

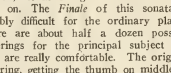
Ex. 6



though it is very trying for the fourth finger.

If the latter, then four must twist over five to get the Db, and some people have not a sufficiently long fourth finger to do this in the middle of the piano, though they may succeed at forty-four, where the passage is two octaves higher. There is another way—to let the left hand render first aid

Ex. 7



or any other fingering you like for the last three notes.

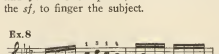
Now a practical pianist, like Chopin, or even Hummel, had he composed this movement, would have instantly perceived that his choice of key had not been a wise one, and would probably have tried the effect of transposing the whole sonata into F♯ minor. Try it yourself; it is a simple transposition; I think you will find that it lies just as well for the hands, and in a few places—like the above—distinctly better.

However, the *Appassionata Sonota* is in F minor and we have got to make the best of it. It is worth while storing the fact in your memory (and the reason for it) that finger passages are easier for the right hand when they lie in the high octaves than when they are lower down, and that the reverse is equally the case with the left hand. There is an example of the latter case in the difficult double-note figure at 64, which is distinctly less trying when it comes a seventh lower four measures later. It demands a well-developed and flexible loose hand.

In the second part (after the double bar) when you come to the part at 168, where the right hand has eight measures of syncopated C's, you will find it nearly impossible to keep from slackening the time. There is no harm in that, but mind the passage at 176, which is a kind of *cadenza*, that you do not let the time go uneven. Also that you do not let the groups of three-sixteenth notes drift into triplets, as they are apt to do. If you have the pernicious habit of following the printed notes with your eyes when you play (instead of memorizing at once for good and all) you will do well to gum a piece of blank paper over the eight measures of "first time," which you are never likely to need. I have only once heard this long repeat of the second half played, and that was by Rubinstein. I cannot think how he survived his exertions. It was on that occasion, when he came off, drenched with perspiration, that he said, "I ha' played enof wrong notes to make anozzer piece!"

At the *Presto* do not let the comparative ease of the first eight measures lure you into going faster than you can play the last portion. That is a favorite trap of Beethoven's. And here I think you will find yourself compelled, for the sake of the *sf*, to finger the subject.

Ex. 8



This is all I have to say about the *Appassionata Sonata;* and on reading over what I have written, it seems to me that it would be as well to stop here. The later Sonatas are so difficult as to appeal to but few, and though there is much that I should like to tell you about that in E minor, Op. 90, for instance, I do not wish to weary my readers. After all, it is at the beginning that one most needs help; the difficulties of the old-fashioned notation, the ill-advised distribution of notes between the hands and the ignoring the use of the sustaining pedal—these are things necessary to be pointed out to the inexperienced; practiced players are likely to attend to most of them by instinct.

To sum up the characteristics of Beethoven's piano music, then, you have to expect in any work of his:

1. Sudden and startling changes from loud to soft, and the reverse.

2. Unexpected differences in note-lengths and in speed.

3. Trills and other ornaments generally (but not invariably) commencing with the accessory note, thus seeming to contradict what is written.

4. Dots on the heads of notes intended otherwise than as *staccato* marks.

5. Slurs used very unsystematically as mere indications of *legato*.

6. Passages occasionally mutilated to suit the restricted compass of Beethoven's piano.

The sum of all which is comprised in the following final words of advice:

Use your wits all the time and your eyes as little as possible. This applies to the learning of music in general, of course; but it is of paramount importance when you are struggling with Beethoven's Sonatas.

Self-Test Questions on Mr. Corder's Article

1. *What important "rule of the printed music page" had not been discovered in Beethoven's time?*
2. *What is the general rule for beginning trills in the Beethoven sonatas?*
3. *How does the "Appassionata" rank among the Beethoven sonatas?*
4. *What is the form of its "Andante con moto?"*
5. *What are six important characteristics of Beethoven's piano music?*

How Take Repeats

By Sid G. Hedges

AMATEUR musicians are often worried a good deal by *repeats*, and frequently have to inquire, "Where do I go back to?"

This is not because repeats are difficult to understand, but rather that they are so seldom seen in the sort of music that a student meets. "Teaching music" rarely has any complicated repeats.

The difficulty usually arises when the amateur instrumentalist joins his first orchestra, and is confronted with phrases like *Dal segno e poi alla coda* or *Da capo al fine, senza ripetizioni.* For orchestral music contains all sorts of ingenious abbreviations by which superfluous printed pages are avoided.

It will immediately be clear that some knowledge of Italian is desirable. The following are among the most common words connected with musical repetitions:

al alla—to the.
capo—head, beginning of piece.
coda—tail, final movement.
da—from.
dal—from the
e—and.
fine—end.
poi—then.
ripetizione—repetition.
segno—sign, usually written 𝄋.
senza—without.

1st. 1°.—section to be played with first performance of movement.

2nd. 2°.—section to be played with second performance of movement.

Last time—section to be played with final performance of movement.

An average waltz, orchestral edition, is arranged something like this:

An introduction leads up to a double bar, over which is a 𝄋 (and after which come two or four dots, placed vertically in the spaces of the staff. At the end of probably thirty-two measures occurs another double bar preceded by two or four dots. These signify that the movement is to be repeated from the previous dots. But over the thirty-first and thirty-second measures is a straight line with 1° or 1st marked. The measures under this line are called the "first time measures." At the repetition of the movement the "first time measures" are omitted and a jump is made to the "second time measures," which follow the double bar. Now comes a straight stretch, unrepeated, in which a certain sign is passed marked "to Coda ⊕," but this should be ignored as yet. Then comes the Trio.

The Trio has one or two movements which may or may not be repeated, but at the end of it is D. S., or *Dal Segno*, or just 𝄋.

One must now recommence, without loss of time, at the 𝄋, which was near the beginning. This repeating of the whole composition is often called the *Da Capo.* In a *Da Capo* no repeats are taken, so that all "first time bars" will be omitted, and one will play through until "*Coda* ⊕" is reached. From here, one jumps directly to *Coda*, usually marked ⊕. This is the final movement of the composition and leads directly to *Fine*, or "the end"—often indicated by a pause written over a double bar.

When there is no introduction to a piece, *Da Capo al Fine* may take the place of *Dal Segno e poi alla Coda.* This means that one will go right back to the beginning and play through, without repeats, until *Fine* is reached.

Occasionally a last "last time" measure follows the "second time measures." This will be understood as *Fine* and will be played in the final repetition.

Very often, faulty or redundant Italian makes repeats more difficult to understand, as when *Da Capo* 𝄋 is written instead of *Dal* 𝄋.

The student, particularly the aspiring professional, should become perfectly familiar with repeats; it is a fairly simple matter, given common sense and the right sort of music.

Noise and Music

By C. Hilton-Turvey

WHAT is the difference between music and noise?

Science tells us that there is not so much difference as we would naturally think. A simple song, an operatic aria, a love-sick cat yelling on the back fence, and an electric riveter putting the iron girders together in a sky-scraper next door—all these are classed as sounds, travelling on air waves and vibrating at various rates per second.

The reason we like music is because it is a simple, smooth-flowing, regular sound. Noise, however, is complex. Too complex for the human ear to understand. It is irregular and lacks unity. Therefore, the ear, being lazy, rejects it, dislikes it, tries to ignore it.

Radio has taught us a great deal about sound. Long ago Sir Isaac Newton, who watched the apple fall from the tree and evolved the theory of gravitation, also noted that all sounds travel on atmospheric waves. This is true of both noise and music, whether the sound is harsh or pleasing to the ear. If the human ear could adapt itself to understand every sound that comes to it, there would be no such thing as "noise," but all would be lovely music!

"Apart from a few outstanding examples, I do not find that those which claim to be art-songs are essentially different, and some of them are certainly neither better written nor more inspired than the world-accepted ballad."—HERBERT ANTCLIFFE.

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

Music Appreciation in the Elementary Schools

NO FORCE has had a more important influence on the present development in school music than that fostered by the introduction of the study of music appreciation in the schools. Like many other vital modern movements caused by revolutionary scientific discoveries and the perfection of mechanical devices, so an increasing interest in good music has been aroused by the development of the talking machine, player and reproducing piano, and the radio.

There are more music lovers today than ever before, and the standards of the music demanded are higher. The much condemned "jazz," with all its baneful influence, represents the complex musical development of rhythm, melody and harmony of popular music suited to our present high-speed civilization. What is true of the lower types of music is more or less true of the higher forms.

Public taste has been raised and there is a general demand for and ready acceptance of the works of the great masters in even their most complex forms. There is good music that can be appreciated by everyone; and it is the mission of the music educator to classify this music and to find means of presenting it to the masses. The musically adolescent adults, as well as their children, now have the opportunity to obtain an understanding of the great universal musical language, through being exposed to the many forms of music appreciation by which they are surrounded at home, in church, school, theater and concert hall.

Meeting a Need

THE MODERN educator has sought a solution to the problem of meeting the needs of the child by attempting to make the school a pleasant place in which the child may develop naturally an understanding of subjects suited to his capacity. Applied psychology and resultant educational tests and measurements have changed methods of procedure in elementary education from formal drill for mental discipline and the consequent development of the application of rules and mental devices, to general procedure of more natural appeal to childhood. This newer type of education has as its objective a love or appreciation and understanding of literature, poetry, music, art, hand work, mature study and all subjects on the school program, by providing a first-hand contact through participation and creative work. The modern elementary school music course is planned on the so-called song method and is, therefore, built on a foundation of the basic principles of appreciation, because the plan calls for participation in folk and art songs which are developed in a natural way and not through a process calling for an accumulation of more or less abstract technical drills.

Conceptions of Music Appreciation

THE POPULAR idea of the average educator is that music appreciation should be presented to children in a manner similar to that of appreciation of poetry. The children have a sufficient background in the use of their common language to understand readily and to appreciate the narrative and mood elements in poetry suited to their capacity. While music is the "universal language," so-called, it is something more than a language in its complexity and likewise depends upon a background of musical experience in order that it may be sufficiently understood and enjoyed.

Experience and enjoyment of song singing through participation must come first, and afterward an extension of the child's musical experience may be furnished by listening lessons in order to provide a further musical experience than that afforded by the vocal music of the class room and assembly.

There can be no hard and fixed line drawn between the development of appreciation through song participation and the consequent growth of background in power to apply the art principles which have aroused this art interest of aesthetic enjoyment. The music educator's idea of the presentation of appreciation is to provide a plan calling for an extension of the child's musical knowledge and experience gained in the regular school music course.

Adoption of a Standard Play

THE STANDARD COURSE of study, adopted by the Music Supervisors' National Conference, in 1921, calls for lessons in music appreciation in order "to give very child enjoyment of music as something heard as well as something expressed." For some years past, efforts have been made, by those most interested, to evolve graded courses in music appreciation. Many progressive communities have developed courses for local use. These have been modelled after general courses which have been sufficiently exploited to prove their worth. The time should soon approach when a standard plan or outline should receive consideration by the Educational Council of the National Supervisors' Conference and their findings should be offered to the Conference for adoption.

Let us consider the factors which should constitute a well-rounded plan for lessons in music appreciation, or, better, what many music educators term lessons in music understanding, for each of the first six years of elementary education. The average school program calls for daily lessons in music. One of these lessons should be devoted to the development of music appreciation each week.

Some Factors Requiring Consideration

THE COURSE in music appreciation should be concerned not only with arousing interest in music for its own self and with providing enjoyment in listening to it, but it should also stimulate investigation and study of the elements of which music is comprised; that is, of rhythm, melody and harmony. Musical form must receive consideration, in an elementary sense, because of its importance as the underlying or structural basis of all of the shorter and larger forms.

The course should provide an opportunity to hear and study instrumental music. The tonal effect of the orchestra and band should become familiar musical experiences. Simple selections by instruments should be presented and the tonal effect and tone-color of each instrument should be recognized by ear in solo numbers and in selections by combinations of instruments.

Means to be Used

CHARTS showing pictures of the different instruments and their performers should be introduced, as well as pictures of the full orchestra and of the various instrumental choirs or families. The varieties of mood suggested by music, the contrast of major and minor, the descriptive elements of music, the difference between program and pure music, the relation of nature study to music, and the correlation of music with literature, poetry, picture and art study, geography and history;—all must be embraced in the course. The child must be acquainted with the wide scope of the "universal language."

All of these factors must be presented regularly in order that each may supplement the other. Such a course will arouse and develop discrimination and awaken the imagination of the child, by serving as a most useful stimulus for his individual musical and cultural advancement. Childhood is the age when correct art impressions must be implanted and the habit of careful discriminating listening established.

The First Grade

IN THE LOWER elementary grades of school—in the first, second and third grades—children are said to be in the sensory period of development, or the period in which new ideas and experiences make the greatest impression on the child through the exercise of his senses.

The best way to measure the ability of children to listen carefully and correctly is to test them with little songs that are presented by imitation and to observe the response of each child who is called on to sing individually. This is a part of the regular school music course; and the listening lesson should advance to the next step of interesting children in vocal and instrumental music in combination by presenting simple tunes which they may know or easily learn.

The First Appeal

RHYTHM is the element of music that has the most fundamental appeal, not only to all children but also to the average adult. Many kinds of rhythm should be introduced in the first and later grades. The march, lullaby, dance and characteristic descriptive rhythms of running, jumping, skipping, galloping and swinging, as well as rhythms descriptive of the sounds of nature, find ready acceptance in this grade.

Active response to rhythmic suggestion is supplied by mimetic play or motion. The children must participate actively by singing or humming and by directed response. The course must include a projection of the singing games and action songs which are a part of the general work of the grade. Music of mood and dynamic discrimination must be supplied. If time permits, a regular review of repertory or memory melodies should be provided to insure a background of art experience. Special lessons for the correlation of music with the other cultural subjects on the program may be given. The beauty of the seasons of the year may be emphasized by occasional stated lessons. Programs on the holidays and celebrations may be given in the general assembly.

The Second Grade

ALL OF the general aims of the first grade are continued in the second. The study of rhythm is again the outstanding feature of the course. The relation of nature and of nature-study to various musical rhythms is an intimate one; and an extension of the child's knowledge of this relation should be supplied. Phrase and meter or measure sensing must receive consideration. Lessons calling for discrimination in musical *tempi* should be provided. The story and dramatic elements in music should be touched upon. Energetic rhythms calling for mimetic motions should be contrasted with quiet types such as the lullaby. Musical suggestions of mood such as happy and sad and other contrasting moods may be given.

While the underlying motive in all of the lessons is the advancement of the musical understanding of the children, the purely aesthetic beauty of the music must be omnipresent and the sum-total of the reaction to the course must include the broader relations of music to poetry, art, nature study and ethical growth. The emotions and imaginations of the pupils must receive stimulation from the use of carefully selected worthy examples of the best music available.

The Third Grade

THE COURSE in the third grade should advance to a broader conception of the significance of characteristic music. The recognition of theme as well as motive should be afforded. Lessons in discrimination of mood and musical suggestion should be continued. An individual reaction or interpretation should be permitted in the way of freedom of response. The racial element in music, characteristic of primitive people, such as the American Indian, should be identified; and the strong characteristics of folk music of a few countries, in a given form such as the lullaby, may be presented.

The enlargement of the sustained story element in music of larger forms may be introduced in preparation for the later study of program music. The inspiration of the stories of the childhood of great musicians, with suitable musical examples, should be introduced. A further study of instruments in solo and duet combinations should be provided. The topic of descriptive music should call for individual reactions from the pupils; and free interpretation of musical suggestion should be afforded by interpretative motions or dancing and word pictures. The special lessons in the correlation of music with other subjects should be continued.

The Fourth Grade

THE CHILDREN of the fourth, fifth and sixth grades are said to be in the associative period of development. While there can be no hard and fixed rule for a change or facing about in the attitude

(*Continued on page 391*)

DEPARTMENT OF BANDS AND ORCHESTRAS

Some Economic Aspects of the Present Orchestral Situation

By ADOLF WEIDIG

EIGHT OR ten minutes of time allotted to the topic in question is, of course, entirely inadequate, because these facts bear within them the seed of a psychological study which, developed, might add greatly to the understanding of our present-day orchestral problems.

Our modern orchestra is simply a conglomeration of many groups of instruments of different tone qualities which can be united or individualized at the discretion of the composer.

Individual groups found their inception in the desire to imitate or, better, to take the place of human voices, and every family of instruments was originally planned in four types representing soprano, alto, tenor and bass qualities.

Of the four sizes of flutes, piccolo, regular flute, and flute in G (a sort of tenor flute) are represented in modern orchestra. The G flute is a most valuable re-discovery. The bass flute is obsolete, but specimens can be found in several museums, notably the British Museum. The family of oboes is practically intact today, consisting of oboe, oboe d'amour (rather rare but used by Bach, Strauss and others), English horn, bass-oboe or Heckelphone; the latter is seldom obtainable and a bassoon is used as a substitute.

There are six clarinets, all still in use at some time, ranging from the piercing tones of the one pitched in E flat to the most mellow-toned bass-clarinet. Clarinets are comparatively new, having taken the place of the clarini. Saxophones, although invented by Sax about 1845, have received important consideration only within the last twenty-five years. Their legitimate and illegitimate use is known to all.

The French horns have for their forefathers the *corno di cachia* or hunting horn, but their use as truly orchestral instruments does not become apparent until after Bach's and Handel's times.

The Favored Instruments

TRUMPETS HAVE been favored instruments ever since the human race indulged in wars for pastime or for furtherance of culture and civilization. Trumpets have always been built in various sizes, from the smallest clarini to the bass trumpet. The noble family of trombones has lost only one of its members, the soprano. The alto, tenor and bass trombones are still with in all the dignity acquired through hundreds of years of distinguished service and unchanged exterior.

The most important four-voiced group is represented by the strings. The history of their development is too well known to deserve special mention.

Large orchestral bodies are by no means the achievement of our present era. A hundred years before Bach's time, the Italian opera composers, Monteverdi, Legrenzi and others, employed orchestras in their operas which, in point of numbers, equaled at least our average symphony orchestras of today. For instance, Monteverdi in his Opera Orfeo asks for about forty players of fifteen different instruments, many of them apportioned into groups of two and four, treated more or less independently. Our modern combinations can hardly boast of greater varieties or numbers.

But these conditions prevailed when all the trades and consequently all the Arts flourished. Then came the longest and most devastating war of all time—the Thirty Years' War, caused, apparently, by the divergence of opinion concerning religious principles. (All sides were probably trying to make the world safer for one thing or another.) This war was so successful that, by the time it had exhausted itself, it had also wiped out all economic values. Europe was a chaos of abject poverty. Such a condition reacted naturally against everything which made life worth living. This included music, of course.

We find that during the latter half of the seventeenth century no music of consequence was written or produced, outside of that needed for religious services. People were satisfied if they possessed the means of merest subsistence. But slowly the world recovered from the ravages of that war. Composers were given commissions by the wealthier class (notably the rulers of small principalities, or Lords and Earls of larger realms) to write music for them according to specifications, the latter superimposed by his lordship's pocket-book and by whatever particular instruments and sound colors were fancied by him.

The Era of Miniature Music

ALL COMPOSERS from Bach, Handel, Lully, Rameau, Haydn, Mozart, even to Beethoven, were graciously permitted to add a few wind instruments to that indispensable foundation of strings. Wind instruments were individualized and mass effects, such as had been known and which we know today, were impossible. But the silver lining to this cloud was the development of chamber music and the creation of what might be called miniature music, unequalled during any era. Just consider the number of string quartets written during this period: Haydn, eighty-three; Mozart, over thirty; Beethoven and Schubert, each eighteen! as well as numberless quartets by composers such as Boccherini, Grétry and Dittersdorf.

It is a truth that the production of chamber music increases at the ratio at which the wealth of the world decreases, and the positive proof of this truth lies in its "symmetrical inversion." As the world's wealth increases the production of chamber music decreases.

During the nineteenth century less and less of this music is written, and at the beginning of the twentieth it has almost become a lost art. There is *so* much money in the world that untold sums are spent for the pomp and circumstance of the opera and the large orchestras. There had been, of course, more or less bloody misunderstanding among peoples during the eighteenth and nineteenth centuries, but none of great magnitude nor consequence.

The French Revolution did not destroy values; it only shifted them. The Napoleonic wars were less destructive than constructive. Napoleon knew that an amused people is a contented people, and therefore fostered, sheltered and encouraged art in all its various manifestations. So prosperity grew and grew. The musician made greater demands for living wages; these were granted. Composers insisted on new specimens of instruments, these were made. All instruments, with few exceptions, were improved—and the result? The magnificent tonal edifices of a Berlioz, a Wagner and a Strauss became possible.

ADOLF WEIDIG

Pan-American Music

THE ARMY and Navy Orchestras have independently earned fame throughout the United States and now have, as a compliment to the Republics to the South, combined for a series of concerts at which the music from the Pan-American lands will be played exclusively. This new musical group will consist of seventy-five musicians, and its repertoire will in great part consist of selections never before played in the United States. The concerts will be held under the auspices of the Pan-American Union, in its Hall of the Americas, Washington, D. C., and will be broadcast over the Navy Department Radio Station NAA, which has been especially equipped for broadcasting musical programs. NAA was the first broadcasting station on the air, so its wave length of 435 meters is the most favorable one for successful reception. The above photograph was taken at the Pan-American Union and shows Lieutenant Charles Benter, conductor of the Navy musical group, and Captain William J. Stannard, leader of the Army Organization.

LIEUTENANT CHARLES BENTER AND CAPTAIN WILLIAM J. STANNARD

The Composer's Hobby Horse

ALL COMPOSERS of the last fifty years indulged in the sport of toying and playing with that expensive apparatus, the modern orchestra. It cost most of them a large amount of money, but all sports are expensive, and, if they earned enough money for a living with teaching and playing or conducting, or if they were fortunate enough to have rich uncles, aunts or parents, or if they married rich ladies, at all events, they certainly had their fun. They gladly spent their own and other people's money for the production of the children of their imagination, even though such offspring turned out to be hopeless cripples. Chamber music became a Cinderella sitting in her lonely abode, patiently waiting for her Prince Charming. And he came, but he proved to be the prince of the lowest regions. Europe plunged itself into that most destructive cataclysm whose pernicious effects will remain with us for generations to come.

Again this war wiped out all real and economic values and left a Europe with both victor and vanquished crushed and senseless. In this mire of blood and decay

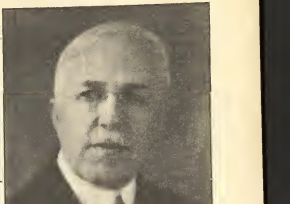
(*Continued on page 393*)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



The Needs of Several Young Pupils

(1) I have a small daughter who has finished Bilbro's *First Grade Book*. I have put her in the *Student's Book* by Presser. She is doing nicely. Shall I continue in it?

(2) Another pupil who has finished the Bilbro book plays the pieces so well that I have started him on Mathews' *Second Grade Book*. Do you think that too difficult? What ought he to take now?

(3) Another pupil is in the third grade of Mathews' course. What shall shall she take next?

(4) This pupil worries me more than all the others. She is ten years old, small for her age. During the two years that she has studied with me she went through the *Beginner's Book*. I felt that she was not ready for the second grade, so gave her Czerny's *100 Easy and Progressive Lessons*. Her mother is disappointed at her lack of progress, and so am I. Please tell me if there is any use in her continuing, and, if so, what I shall do for her.

(5) Please outline the best course of study for the first five grades.

Mrs. R. W. L.

(1) If your daughter is doing so well with the *Student's Book*, why not keep on with it?

(2) If Mathews' book seems too rapidly progressive, supplement it by other studies, for example, Gurlitt's *School of Velocity for Beginners*, Op. 141, or Burgmüller's Op. 100.

(3) I should think this pupil to be about ready for Heller's Op. 47. Mathews' *Graded Course* is undoubtedly one of the best of such collections.

(4) Sometimes a pupil plods along with discouraging slowness, but later suddenly wakes up to a new interest in the subject. So, unless the pupil seems wilfully neglectful of her work or is quite bereft of musical insight, I should try to keep her on the right track, and see that she progresses in the right direction, if not rapidly. For studies, try Loeschhorn's Op. 65. There are three books in this opus, and she may now be ready for the second.

(5) An answer to this question demands more space than is here available. You will find full information as to the materials for these grades in the *Guide to New Teachers* which may be obtained from the publishers free of cost.

Three Notes Against Four

In Chopin's *Fantasie Impromptu*, Op. 66, how should the counter tune be carried out exactly? How should the three notes of each beat (bass clef) be played against the four notes (treble clef)? I have tried it in every possible way, but do not succeed in keeping correct time.

M. C.

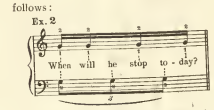
First, you should ascertain the exact relation between the two rhythms. Divide each beat into twelve parts. Each sixteenth note then has three, and each triplet eighth has four of these parts, as follows:

Ex. 1

From this you discover that the first sixteenth note is sounded directly with the first eighth note; that the second sixteenth is followed quickly by the second eighth note; that the third sixteenth stands alone; and that the third eighth comes immediately before the fourth sixteenth note.

Let us illustrate these relationships as follows:

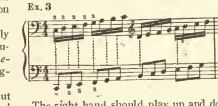
Ex. 2



Play this exercise slowly many times, using only the second finger of each hand. Each time sound the notes on the proper syllables of the above sentence. Speak *willhe* and *today* quickly, pausing slightly on the word *stop*.

After you can perform this exercise easily at a slow tempo, apply it to scale practice, using only the second fingers, as before, thus:

Ex. 3



The right hand should play up and down four octaves while the left is playing up and down three. Practice at first very slowly, speaking the entire sentence during each beat. Then apply the regular scale fingering to the same performance. When the rhythm is thoroughly mastered, omit the sentence and gradually quicken the tempo until you are playing at the speed of the *Fantasie Impromptu*. Be sure, however, that you accent each beat distinctly throughout. Any or all of the scales may be similarly treated.

In applying the process to the *Fantasie Impromptu*, you should first practice the part for each hand by itself, clearly accenting each beat. When this can be done easily at a moderately fast tempo, put the hands together, still retaining the beat accent. If you have mastered the scales as above described, there should be no difficulty in making this practical application of the rhythm which you have already learned in relation to the scales.

School Credits

Please explain how I can give school credits to my piano pupils.

I. D.

School credits for work done by outside teachers are now granted in many towns. Each community, however, has its own conditions for giving such credits, which may be ascertained by application to the school board. If your town authorities do not recognize such work, you should do all in your power to bring them into line. Agitate the matter through the local music clubs and by interesting members of the school committee. It is by just such solicitation that credits have been obtained in towns where they are now granted.

Slow But Sure

A correspondent who signs herself *Discouraged* writes of a fourteen-year-old girl whom she has thoroughly grounded in the fundamentals but who seems unable to play with any degree of rapidity. She says:

I have tried playing one hand while she plays the other. She can do that *fairly* well, with a good deal of effort; but when she tries to play the two hands together in time she absolutely cannot do it.

I have given her Hanon, which has helped a little, but even so she cannot get one of these studies up to metronome time. She seems to try so hard, and I am so discouraged at having to give her a piece over and over so many times. Her mother says that she is slow in all her movements.

I should not worry too much over the pupil, for slowness, if accompanied with accuracy, is a fault on the right side, and is much easier to deal with than nervous rush which is often well-nigh incurable. If the pupil is careful and thorough in her work you should feel devoutly thankful, even if she is not a speedster. Evidently she belongs to the middle ages, not to our modern times!

Having so good a preparation, she needs now to develop fluency. This can be done through sight-reading, especially in ensemble work. Spend five or ten minutes of each lesson period reading duets with her and keeping her strictly up to time, even if she misses many notes. You may begin with very easy music, such as *Just We Two*, or *You and I* by George L. Spaulding, or *In the Greenwood* by M. Bilbro. Have her play alternately the primo and the secondo. Encourage her to play such duets with her girl friends, also, and with others of your pupils.

It will be well, besides, to assign some solo sight-reading each week, for which purpose I suggest the *Sight-Reading Albums*, two volumes, selected by Charles W. Landon.

Outside of this work I should not hurry her too much. Let her learn new music to practice and forget about the metronome marks. Then, occasionally, review a piece or study which she has had several months before, which is easy for her and which she likes. We will hope that she may now be inspired to play it at a more brisk tempo!

Lack of Concentration

I have a pupil, a girl of twelve, who is beginning her studies in the fourth grade. She has musical ability, but lacks application. She has had several teachers before, and I believe they had the same difficulty with her. She does not seem able to concentrate on her work (or, should say, does not try), but watches the clock for fear of practicing five minutes over time. Her mother is very anxious for her to advance with her music but finds it hard to keep her at her practice. The trouble is, I believe, that the mother has been too indulgent with her daughter who is self-willed and hard to control.

Can you give me any suggestion as to how to deal with the problem, since this child gives me more trouble than all my other pupils?

H. M. W.

Can you not appeal to this pupil's imagination and thus make her music mean more to her? Give her a piece to study that has a programmatic title, such as Merikanto's *Summer Evening*, or Jensen's *The Mill*. Before she starts to work on it, play it through to her, making up a little story as you go along and suggesting its events as illustrated in the music. Tell her to remember the story while she is practicing and to find other ways in which the music develops it.

You may apply this idea to everything that she studies, except, perhaps, purely technical exercises. Let her invent a name for each study or piece that has only a vague title and then make up a story to fit it.

This habit ought to break up what is now merely a dull routine. Let her feel that she is playing an interesting game, that she is discovering the story hidden in the piece just as she would solve a crossword puzzle. Perhaps the stories may be trivial; but surely it is better to give *some* meaning to the music than none at all. And after she has found out that her practice may become something better than a dull grind, her imagination may be appealed to on higher grounds and she may be led to appreciate the beauties of harmony, melody and form in her music.

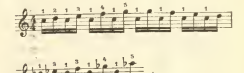
Use of the Thumb

I have a pupil who seems bright, but I cannot get her to use the thumb often enough. She insists on playing with the second finger where she should use the thumb. Can you tell me how to remedy this fault? I know of a few methods I could try, but she is very sensitive and will not work willingly if I am too imperative.

H. W.

If we believed in preëxistence, we might suspect that your pupil had lived in the days before Bach, when the thumb was taboo in clavier playing!

Try having her practice finger exercises in all keys with the same fingering. An exercise like the following, for instance, should be played through every key, chromatically upward:



In this way she will get accustomed to sounding even the black keys with the thumb. Meanwhile, have her mark a figure 1 with a blue pencil under or over each note which is to be played with the thumb in a new piece, and go over the piece carefully with her before she practices it to see that she carries out your instructions. The great point is in having her start right, since it is far easier to prevent than to cure a mistake.

"As a rule, around innovations in any branch of art there ensues during the lifetime an impassioned debate among a few fanatical admirers and friends, and a great multitude of opponents. In the long run it is time alone that decides whether the former or the latter be right.—A. GOLDENWEISER.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

CHOPIN'S FIRST HOME

A DELIGHTFUL glimpse of the home into which Chopin was born is given in "Chopin, the Child and the Lad," by Uminska and Kennedy.

The "flat" in a small town on the Mazovian plains, say these authors, was "a little suite of rooms in the long, low annex of Countess Skarba's manor-house, and was separated by a hall from the manor bakery and kitchen . . . . The Chopins' three rooms had, as was then the habit, beamed ceilings and whitewashed walls. They were furnished with solid, old-fashioned mahogany furniture. In the one-windowed front room in which Nicholas Chopin, the new-born baby's father, was wont to sit and study, there were also bookshelves, containing his collection of books, from which he was never willingly separated. The next room, which had two windows, was the largest of all and served as a drawing room. In one corner of it stood a high-backed clavichord.

"The third room, which was at the back of the house, had a window looking out on a flower bed, and further, across the River Utrata (Utrata means 'loss'), which flowed almost under the windows of the house.

"In the corner of each of these rooms stood a tall, white-washed brick stove, heated with pinewood logs, which, burning, gave forth a smell of resin, that mingled with the scent of rosemary and lavender and dried rose leaves with which, according to prevailing fashion, the sofa cushions were stuffed. White muslin curtains covered the windows and on the broad sills stood Fuchia, Pelargonium and Geranium plants."

"It is well to remember that to be successful one must play, direct, or compose up to the public. It is the greatest nonsense to imagine that success depends on playing down to the public."—JOHN PHILIP SOUSA.

"HIS OWN BOSS"

JAMES JUPP has written a book. It is called "The Gaiety Stage Door," and James Jupp kept the door of this famous London playhouse for thirty years. He has many strange stories to tell including one about a street-singer who attracted the mighty George Edwardes, then at his prime as a producer of musical comedies. Edwardes sent for the man who had a fine but untrained baritone voice.

"He (Edwardes) put several questions to him in a delicate manner, as to why he was singing in the street, if he had any parents, and so forth. Then he made an offer for which any right-minded young man would have been everlastingly grateful. It was that he should be put under a master and be thoroughly trained for opera, comic opera, or musical comedy or whichever his voice proved to be most suitable for. He would be clothed and have board and lodging found for him, and during the time he was studying (perhaps two or three years) he would be paid five pounds ($25) a week. At the end of his studies he was to enter into a contract with Mr. Edwardes, who would put him on the stage in London, and if he (Mr. Edwardes) had any judgment, he would be assured of a very successful career."

To this generous offer, says Jupp, the man made the following reply:

"'Do you know that I rake in as much as $100 a week at this game? Sometimes more? And I am my own boss. I sing when and where I like, and not at all if I don't feel in the mood. Study! *Me study?* No thanks!'"

THE HARSHNESS OF MODERN MUSIC

IF MODERN music is ugly, at times, and bitter with acid discord, this is because it interprets the spirit of our times, says H. F. Wortham, an English critic who writes quite cheerfully on the theme in his "Musical Odyssey."

"The harshness of the greatest modern music is not to be denied," he declares, "and, in so far as it springs from new uses of the scale and unfamiliar harmonic idioms, will wear off with time. But we cannot thus account for it all. There is assuredly a deeper reason. Though music stands apart from the sphere of daily life, the musician is always subject to the spiritual stresses and struggles of the society in which he lives, and reflects them the more clearly in that his will be a nature more sensitive than that of the ordinary man. Thus when we find composers of genius giving utterance to strains that are positively painful in their harsh intensity, it is the wiser course not to condemn such as the eccentricity of talent striving after originality, but to accept them as the truest echo we can offer today of the music of the spheres.

"That echo sounds differently to every age. We do not hear it as did the Victorians. Parry, who was doing good work only a decade ago, is already the voice of a past time. Sir Edward Elgar, still happily in the full tide of life and strength, is beginning to appear remote. In them there is not that undercurrent of mental restlessness of excitement and disillusion which is characteristic of today. It can be seen in a hundred ways, but it can be seen most powerfully perhaps in the 'Planets,' a work at once huge, as the modern world is huge, but also mystical as the modern world is not. When the future historian of our defunct civilization wishes to gain an insight into the way European peoples of today reacted to the imponderable things of the spirit, he will not be able to do better than to turn to Holst's masterpiece."

CHILDHOOD OF GOTTSCHALK

GOTTSCHALK, first of American piano virtuosi, learned to play the piano as early as in his fourth year, according to Marguerite F. Aylmer, quoted by Octavia Hensel in the latter's "Life and Letters of Louis Moreau Gottschalk."

"His early childhood was passed in a poetic and wild retirement, far from the noise of cities, or the realities of the world of men. On the romantic shores of Lake Pontchartrain he drew his first inspirations from the wisest and most beneficial of all teachers—Nature.

"At the age of four, he sought an outlet for his wonderful inspiration, for by no other name can it be called, on the piano; and not infrequently at that tender age, his mother would be awakened in the long still nights by faint sweet melodies from below, and descend to find the child fingering the 'beautiful cold keys,' with a marvelous, rapt look on his little face.

"The first opera he ever heard, was 'Robert le Diable;' and upon his return from the theater he sat down and played the principal airs with a miraculous exactitude. Long years after, when the child had grown to a world-famous man, he says, speaking of the death of Meyerbeer, 'I will not attempt to tell you of my grief; to understand it, you must have been habituated, like myself, from infancy, to something little short of worship for this great genius, whose *chef-d'oeuvre*, 'Robert le Diable,' filled my early years with ineffable joy.'"

Gottschalk (1829-69) was of Anglo-French descent, and was musically educated in Paris. He is best known by his compositions "The Last Hope" and "Dying Poet," but deserves to be known also by his transcriptions of Creole music and typical Creole compositions.

WHEN CALVÉ WAS LATE

EMMA CALVÉ'S book, "My Life," contains many revealing incidents culled from her varied career, including one that shows how even a great singer can learn a lesson in promptitude.

"At the last general rehearsal before the first night of 'Sappho' (an opera specially written for Calvé by Massenet), I had the misfortune of arriving at the theater ten minutes late. The company was waiting, and Massenet, excited and nervous as usual, was decidedly out of patience. He greeted me abruptly, disregarding the presence of my comrades and the members of the chorus and orchestra.

"'Mademoiselle Calvé,' he said, 'an artist worthy of the name would never keep her fellow workers waiting!'

"I was extremely angry. Turning away, I walked off the stage and started to leave the building. On my way out, I had a change of heart. It took all my courage, but I decided to go back!

"'My friends,' I said, 'the master is right. I am at fault. Forgive me! I am ready to rehearse my part, if I am permitted to do so.'

"The chorus and the orchestra applauded. Massenet embraced me. I was forgiven, but it had been a painful lesson. Since then, I have never been a minute late for even the most unimportant engagement."

Being late at rehearsals is a serious business, and orchestra conductors are usually very strict on this matter with their personnel. Musicians are sensitive, and playing at high pitch, so that any slight interruption or mishap may throw them off their balance and spoil the music.

"A SMALL ORCHESTRA OF SOLOISTS"

WE HAVE seen symphony orchestras in the course of a century or so swell up from the twenty or thirty players of Haydn's time to the immensity of the modern symphony orchestra. George Dyson in his book "The New Music" suggests the return to smaller orchestras in a novel way:

"It is just possible that we are feeling our way towards that ideal combination, a small orchestra of soloists, in which every performer will be an aristocrat, to his own and music's great advantage," says Dyson.

"Nobody knows yet what to do, still less what may eventually be done, with such a medium. There are few composers who can handle as many as a dozen instruments with sustained yet orderly independence. But no one ever did know what to do with new possibilities.

"Slowly, clumsily, and with but a partial dawning of comprehension, music has gradually embraced its resources. In the end one can imagine the new Bach, as it were, consummately applying the interpretative gifts of a selected few to the evolution of new forms of beauty. There was never a time when players of such perfection awaited the composer of genius. The old Bach was sometimes constrained to enroll an instrumental chorus to support his scanty soloists. We have seen where that may lead, and the new Bach will, it is hoped, be spared such temptations.

"This music will in many respects be eclectic. It will not lend itself to arrangements for the piano, or submit to the devastating effect of unsuitable instruments in undiscriminating hands. But the vast concourse of music-lovers wants to listen, not to play. And now that difficulties of reproduction and circulation are for the most part solved, it is theoretically possible for new works to reach, in substantial purity, the ear of the true amateur, whoever and wherever he may be."

"Music, when soft voices die,
Vibrates in the memory."
—SHELLEY.

AUER'S 40-YEAR-OLD PUPIL

THE difficulties of Jewish music students in Russia under the old order are told by Leopold Auer in "My Long Life in Music." When he was teaching at the St. Petersburg Conservatoire, young Jascha Heifetz was admitted without question, but his parents and little sisters were barred from the city on racial grounds.

Finally, however, "Someone hit upon the happy idea," says Auer, "of suggesting that I admit Jascha's father, a violinist of forty, into my own class, and thus solve the problem. This I did, and as a result the law was obeyed while at the same time the Heifetz family was not separated, for it was not legally permissible for the wife and children of a Conservatoire pupil to be separated from the husband and father.

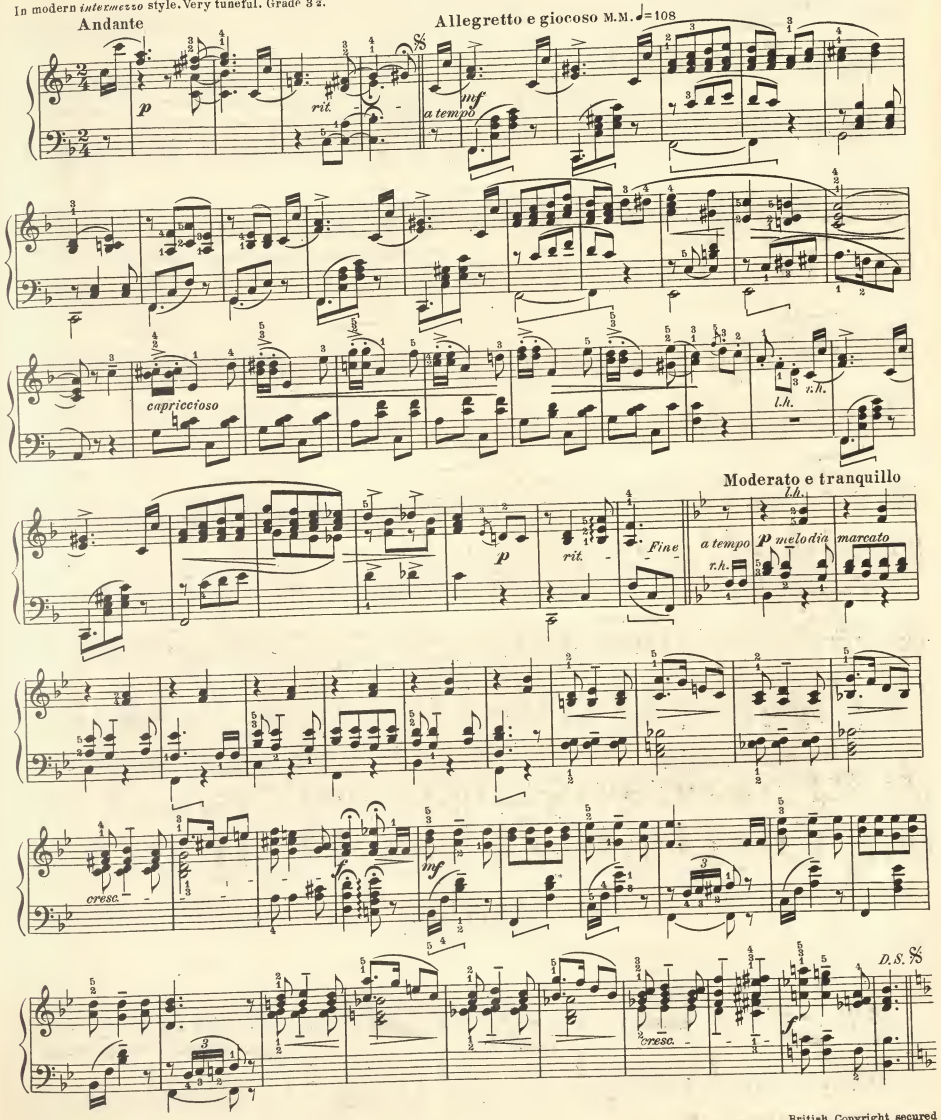
"However, since the students were without exception expected to attend the obligatory classes in solfeggio, piano and harmony, and since Papa Heifetz most certainly did not attend any of them, and did not play at the examination, I had to battle continually with the management on his account.

"It was not until the advent of Glazounoff, my last director, who knew the true inwardness of the situation, that I had no further trouble in seeing that the boy remained in his parents' care until the summer of 1917, when the family was able to go to America."

SPIRIT OF HAPPINESS

ARTHUR L. BROWN, Op.81

In modern *intermezzo* style. Very tuneful. Grade 3½.

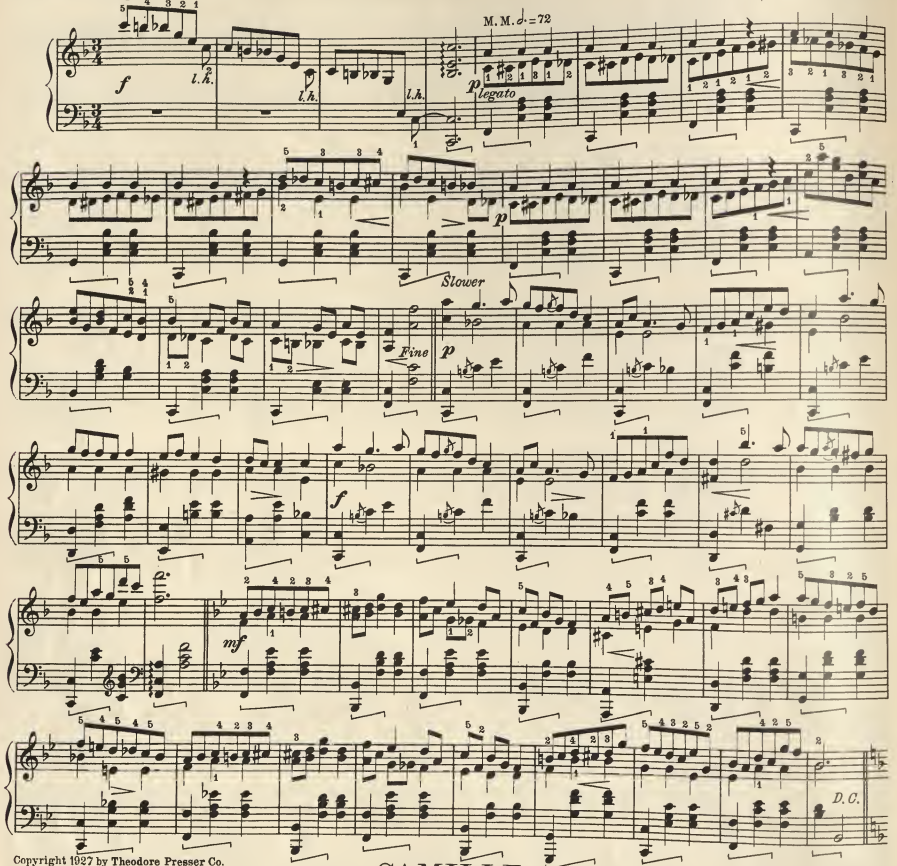


VALSE ETUDE
IN CHROMATIC STYLE

Two voices in the same hand, one moving chromatically. Very effective. Grade 4.

FREDERICK A. WILLIAMS

Allegro

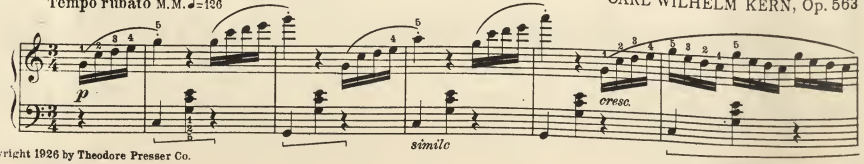


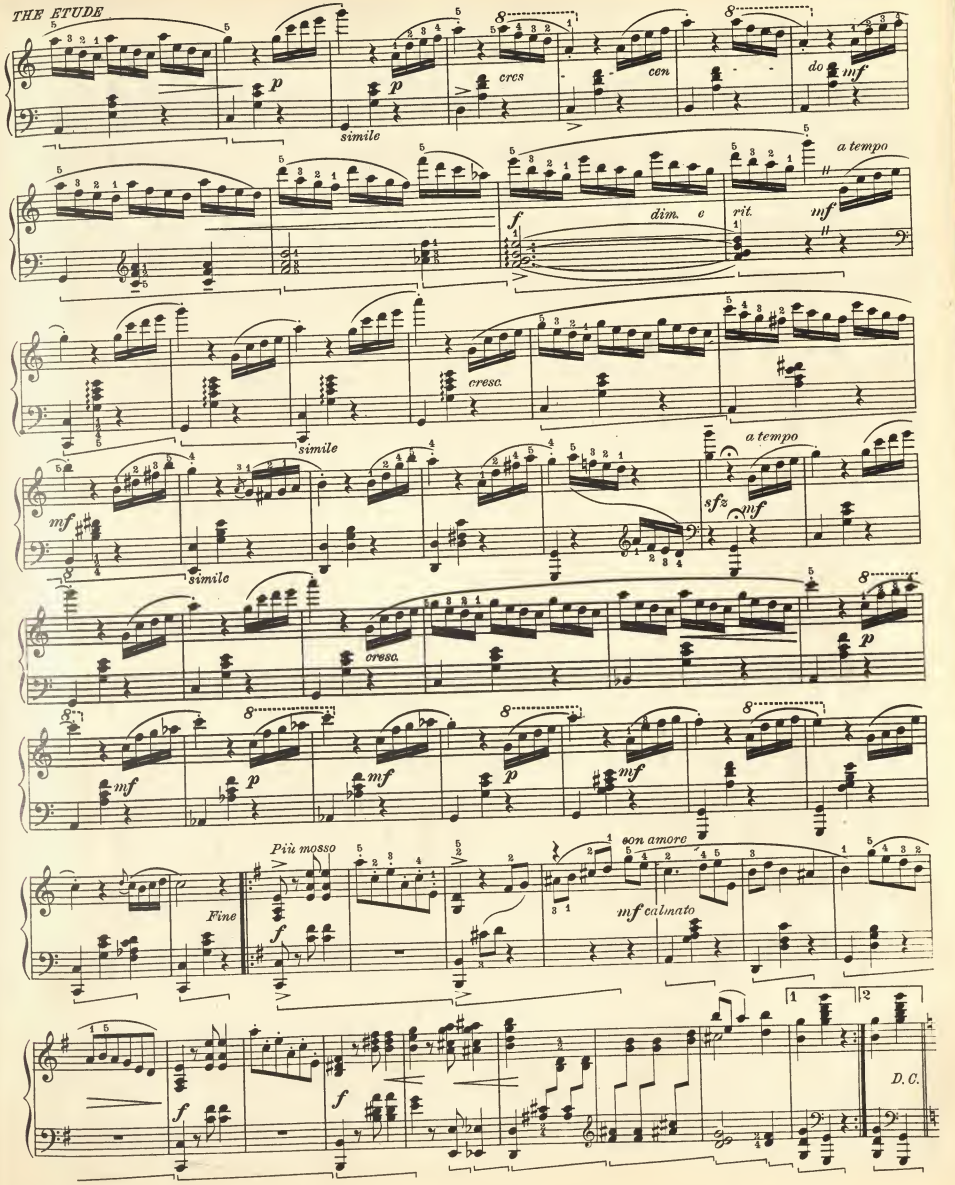
CAMILLE
DANSE DE BALLET

Real piano music; requiring a chrystalline quality of touch. Grade 4

CARL WILHELM KERN, Op. 563

Tempo rubato M.M. ♩=126



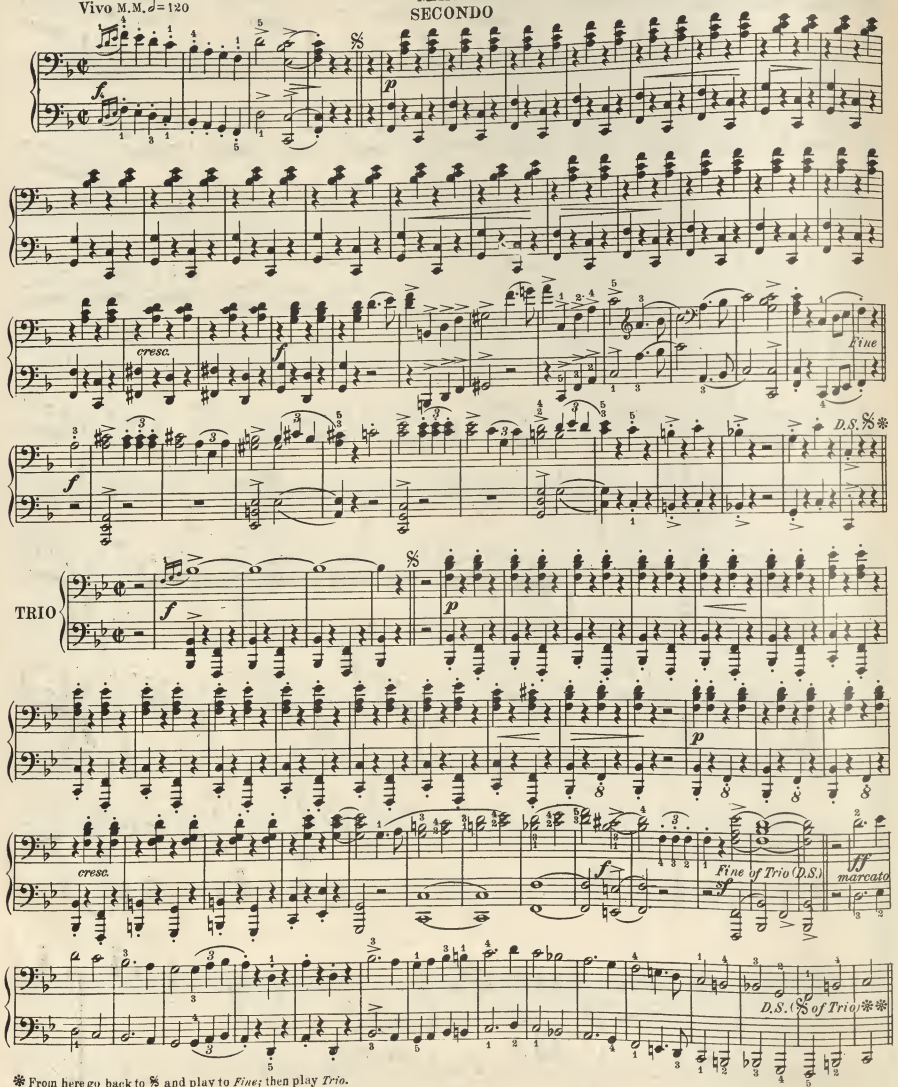


TROOPS ON PARADE

MARCH
SECONDO

RICHARD KRENTZLIN, Op. 121

A real military march.

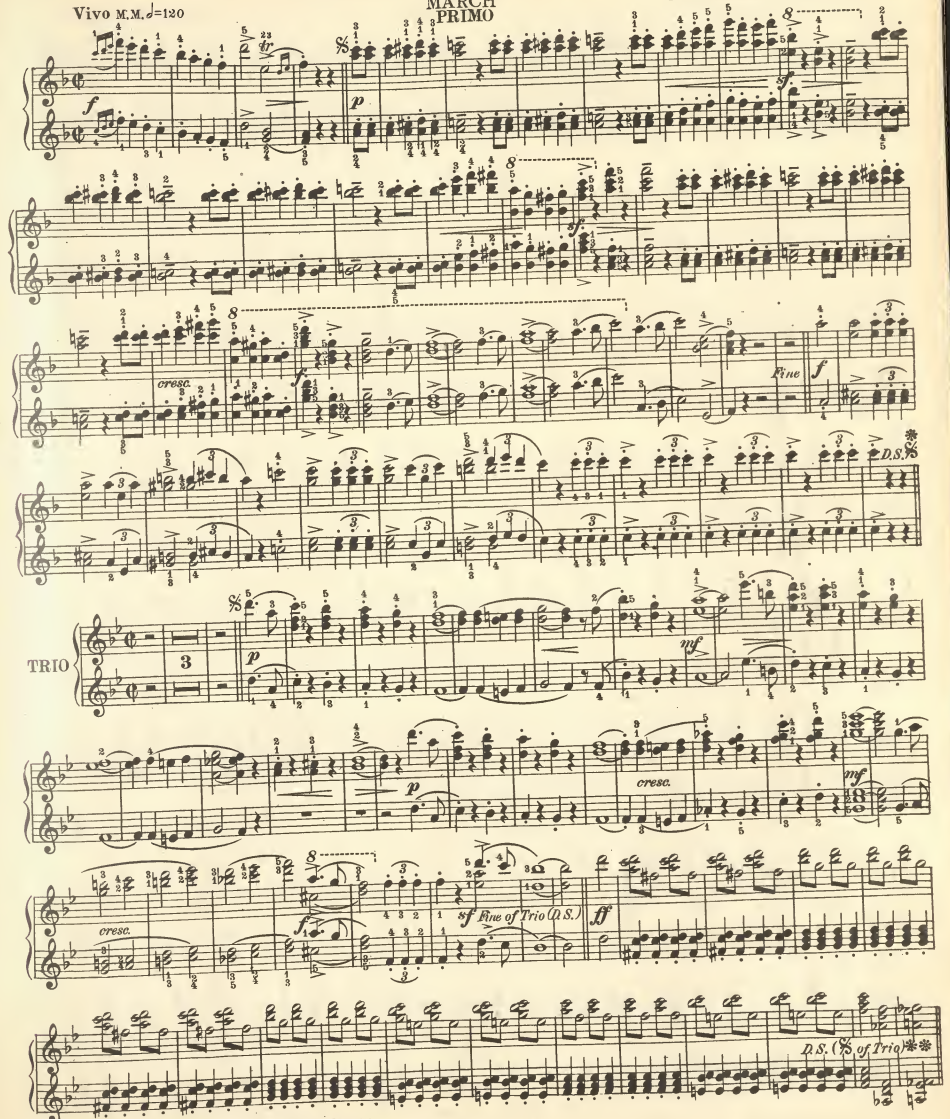


𝄋 From here go back to 𝄋 and play to *Fine;* then play *Trio.*
𝄋𝄋 From here go back to 𝄋 of *Trio;* then back to 𝄋 (of 1st Part) and play to *Fine.*

TROOPS ON PARADE

MARCH
PRIMO

RICHARD KRENTZLIN, Op. 121



𝄋 From here go back to 𝄋 and play to *Fine;* then play *Trio.*
𝄋𝄋 From here go back to 𝄋 of *Trio;* then back to 𝄋 (of 1st Part) and play to *Fine.*

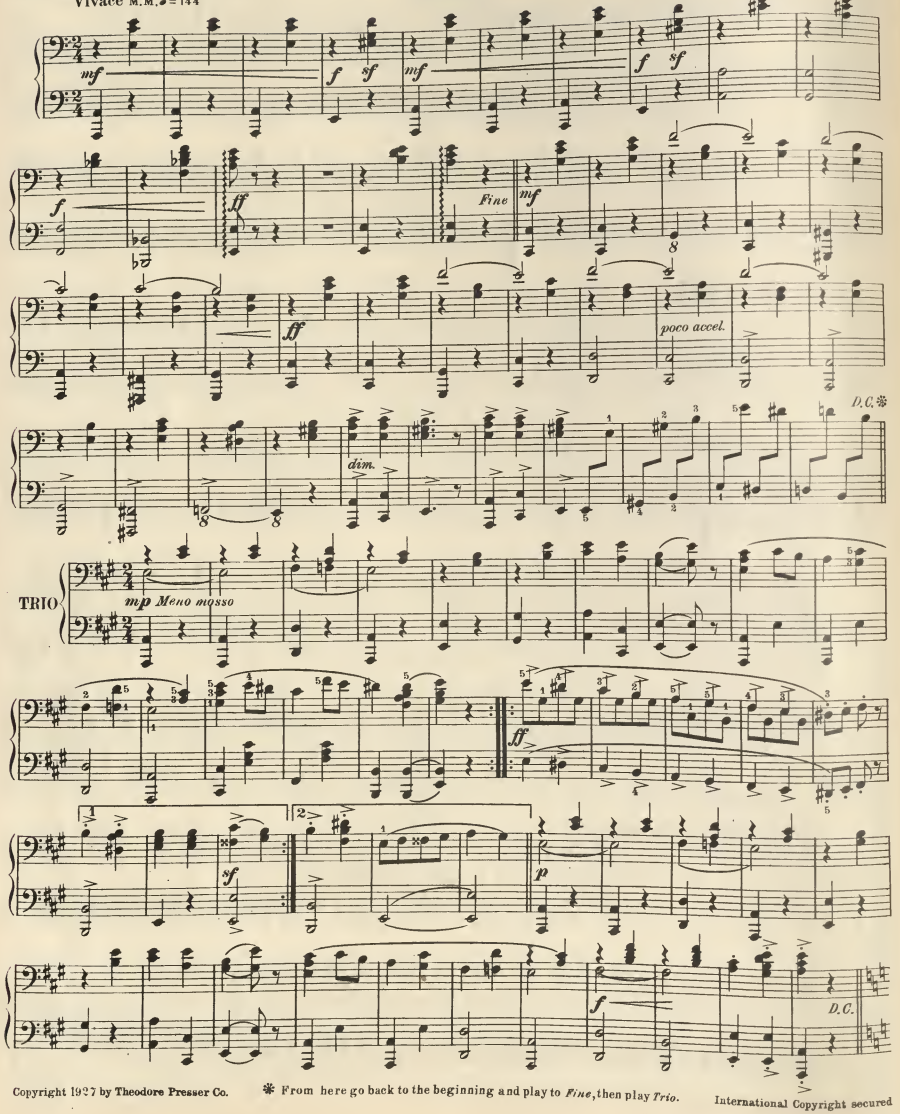
ZINGARESCA

SECONDO

GEORG EGGELING, Op. 218

In Hungarian style; tense and fiery.

Vivace M.M. ♩= 144



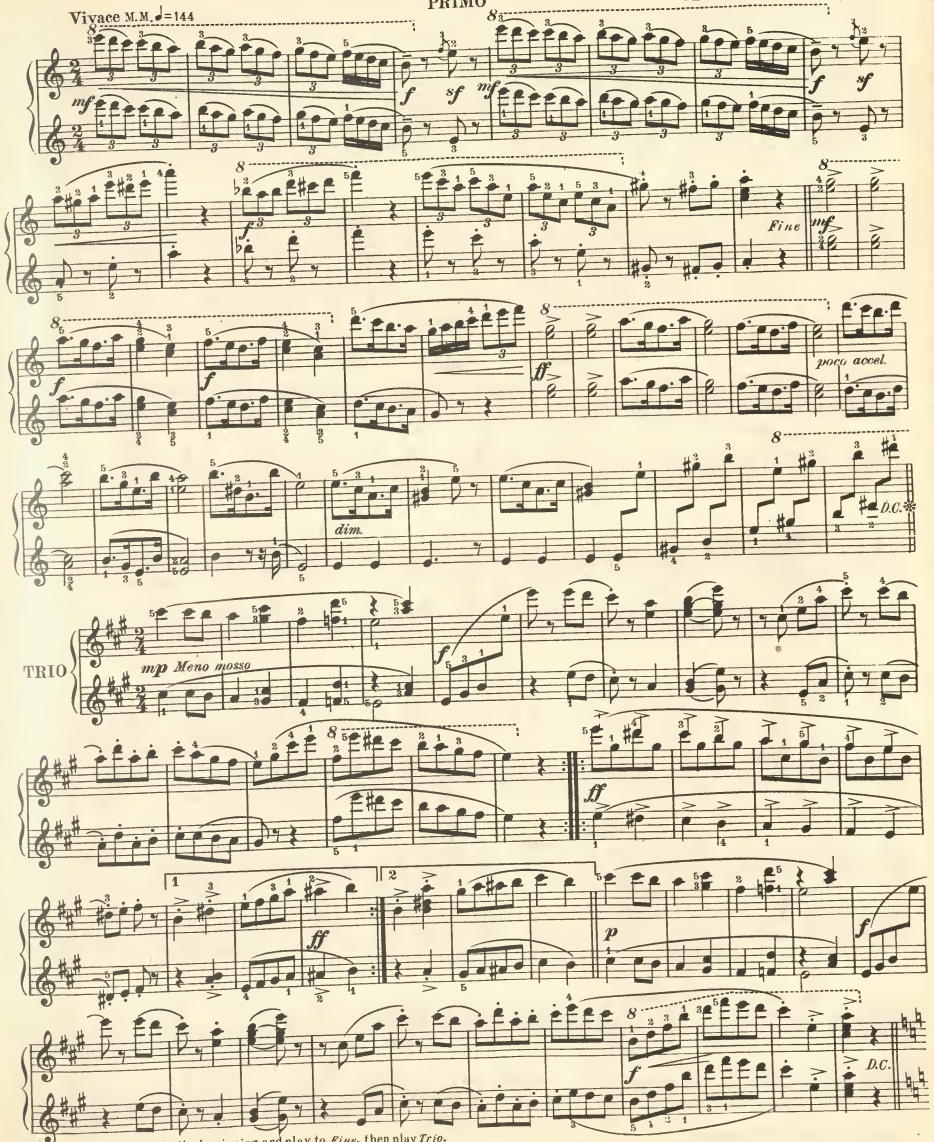
* From here go back to the beginning and play to *Fine*, then play *Trio*.

ZINGARESCA

PRIMO

GEORG EGGELING, Op. 218

Vivace M.M. ♩= 144



* From here go back to the beginning and play to *Fine*, then play *Trio*.

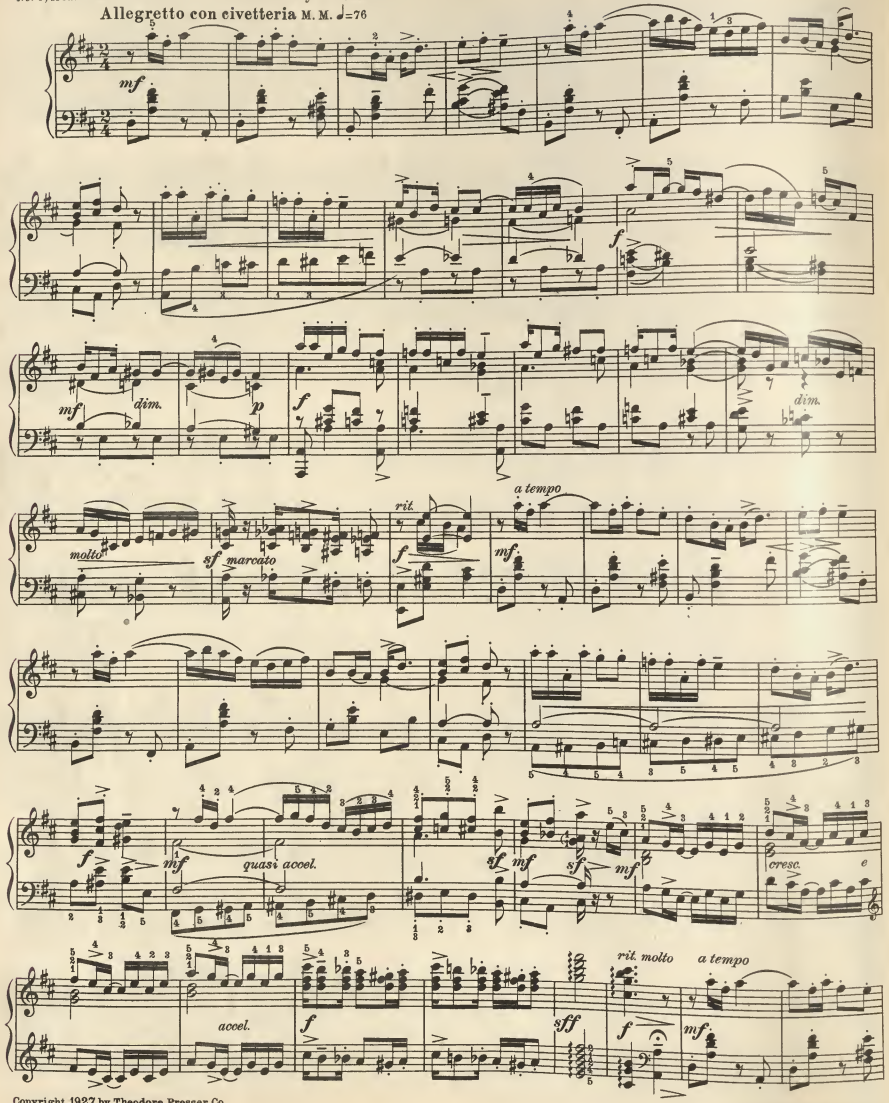
A RAG BAG

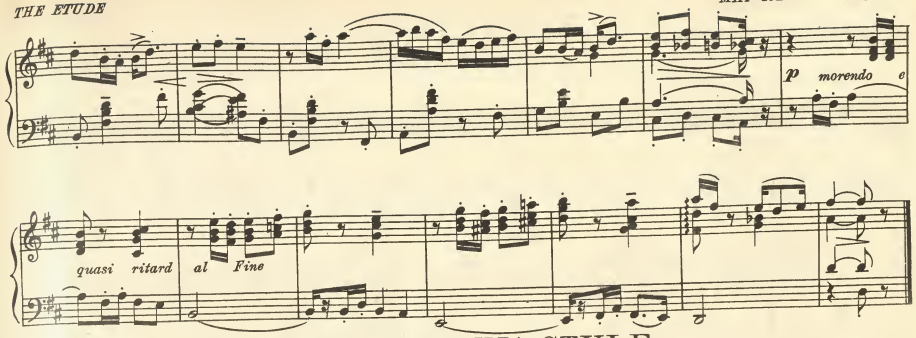
Edited by Alfred de Voto

HENRY F. GILBERT, Op. 19, No. 6

No. 6, from a set of *6 American Pieces*. In modern style. Grade 5.

Allegretto con civetteria M. M. ♩=76



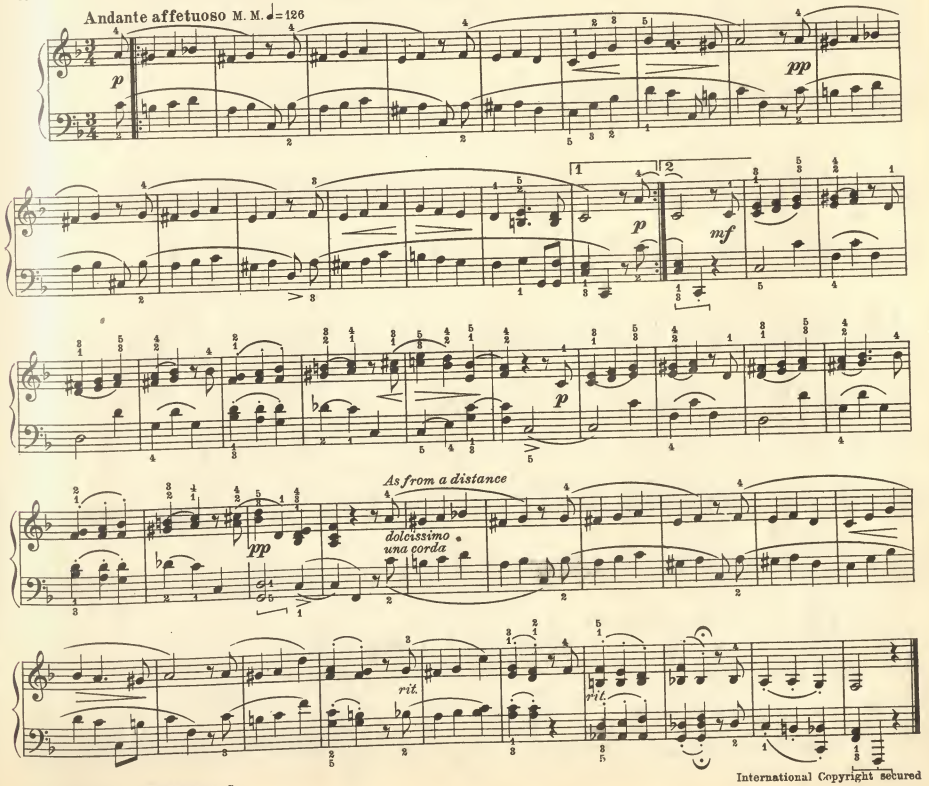


IN OLD VIENNA STYLE

"Old Vienna!"– one of the most lovable places; the home of beautiful folk songs. Grade 2½

HANS PROTIWINSKY

Andante affetuoso M. M. ♩=126



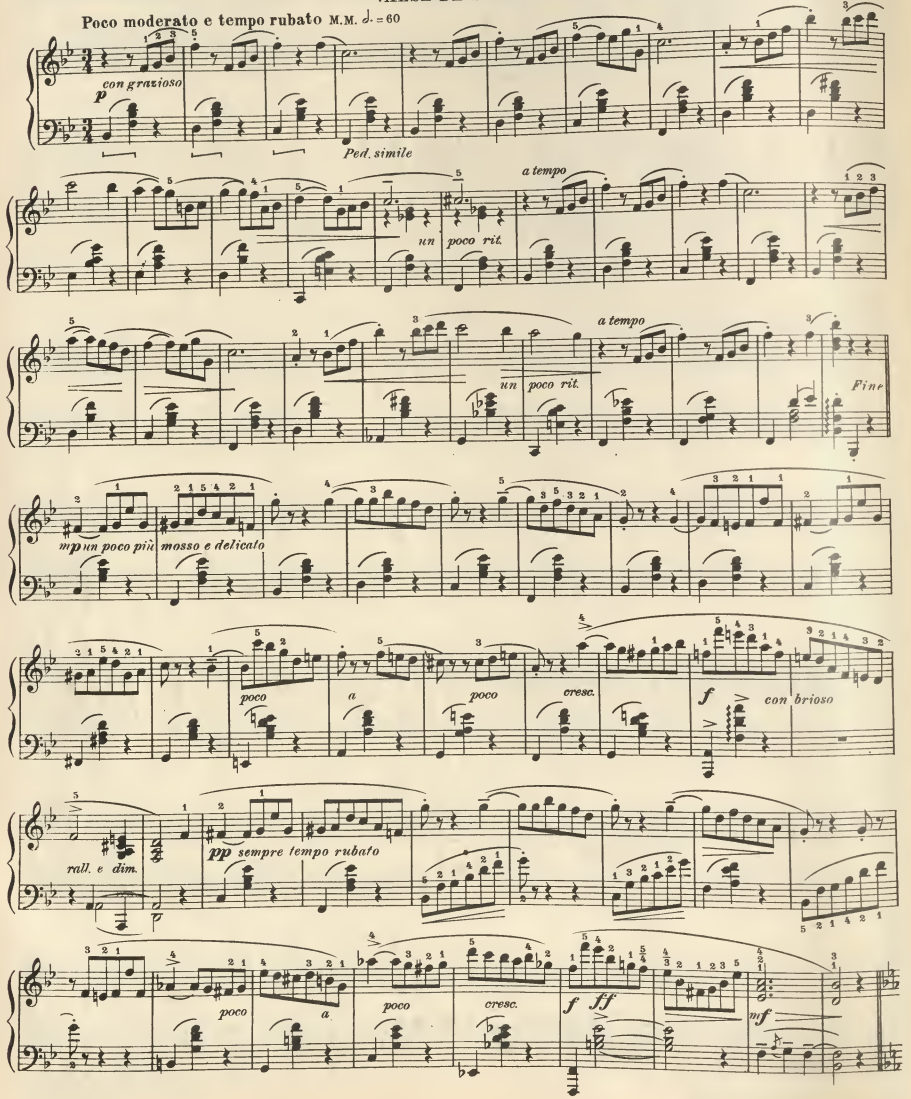
FASCINATION

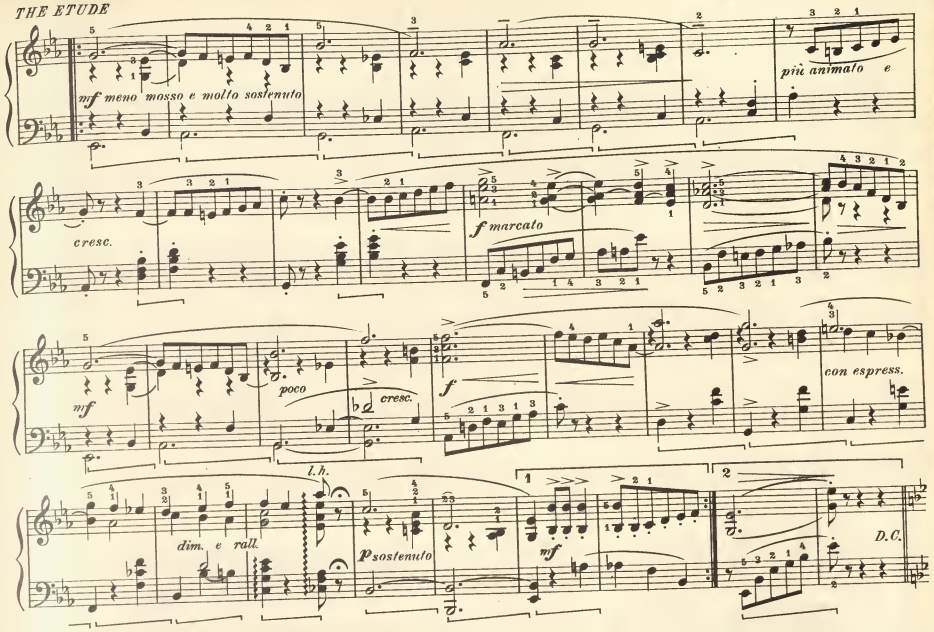
VALSE DE SALON

MINER WALDEN GALLUP, Op. 6

An idealized waltz movement; requiring grace and freedom. Grade 4.

Poco moderato e tempo rubato M.M. ♩.= 60



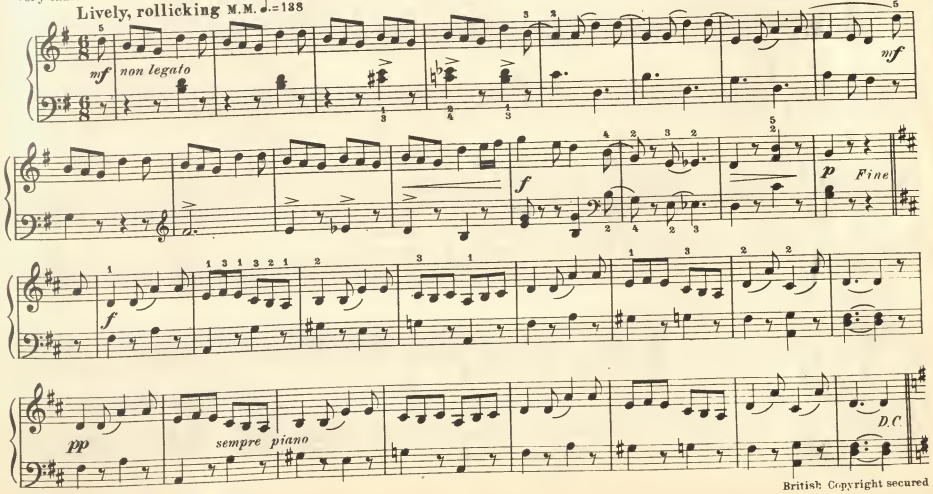


REEL

JAMES H. ROGERS

Very characteristic: to be played in a crisp detached manner. Grade 2½.

Lively, rollicking M.M. ♩.= 138

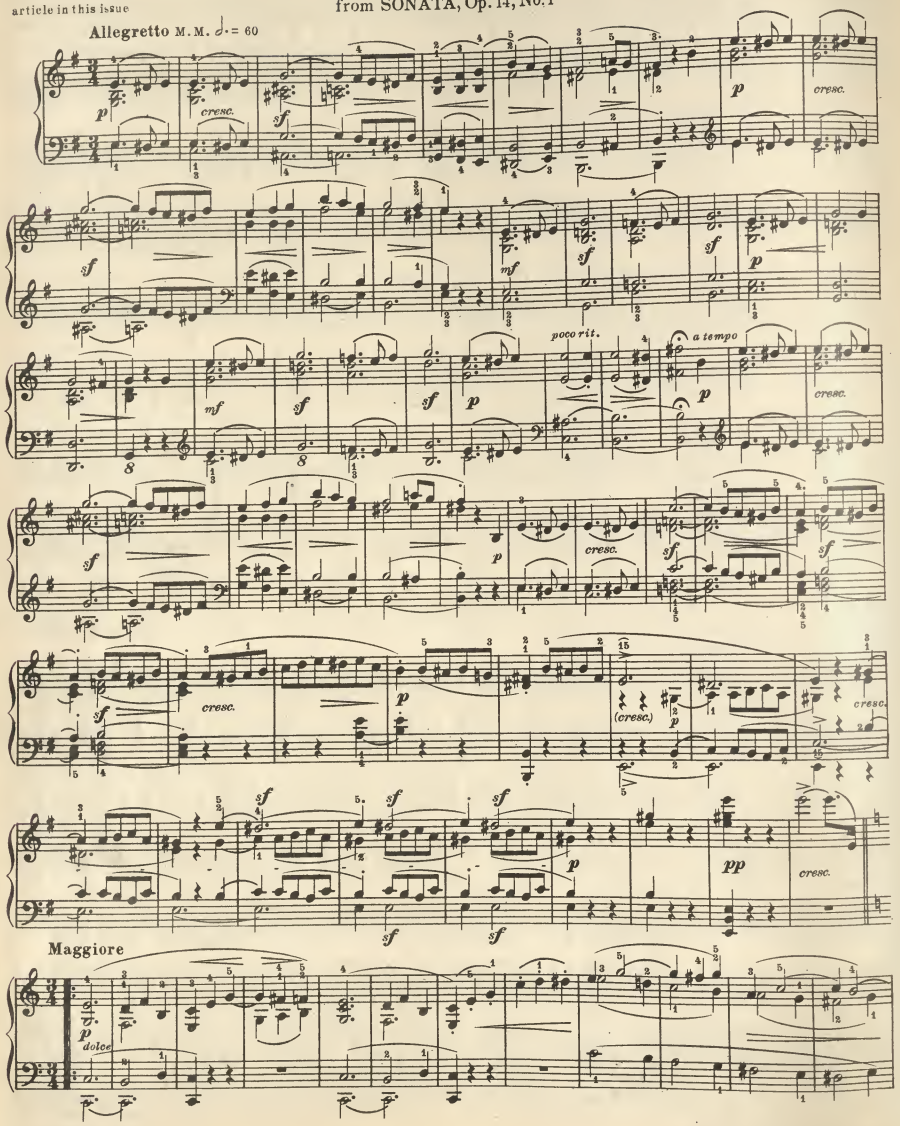


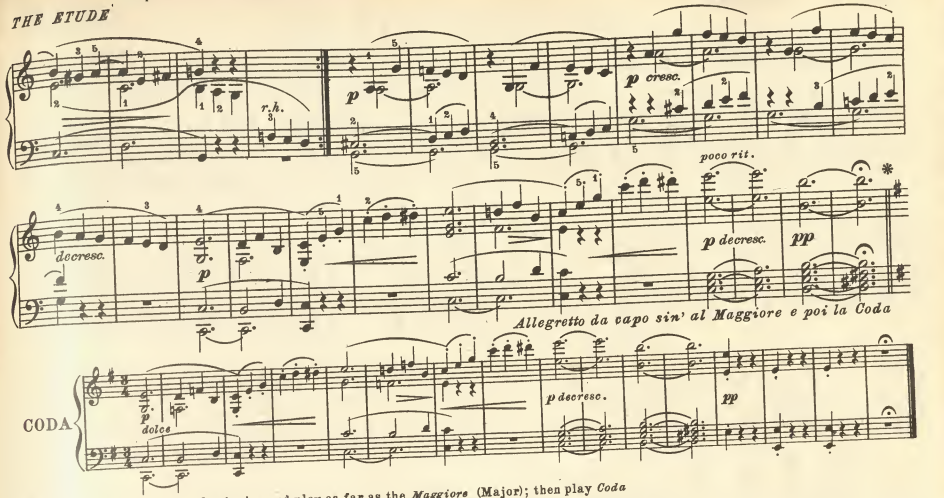
See Mr. Frederick Corder's Beethoven article in this issue

ALLEGRETTO

from SONATA, Op. 14, No. 1

L. van BEETHOVEN



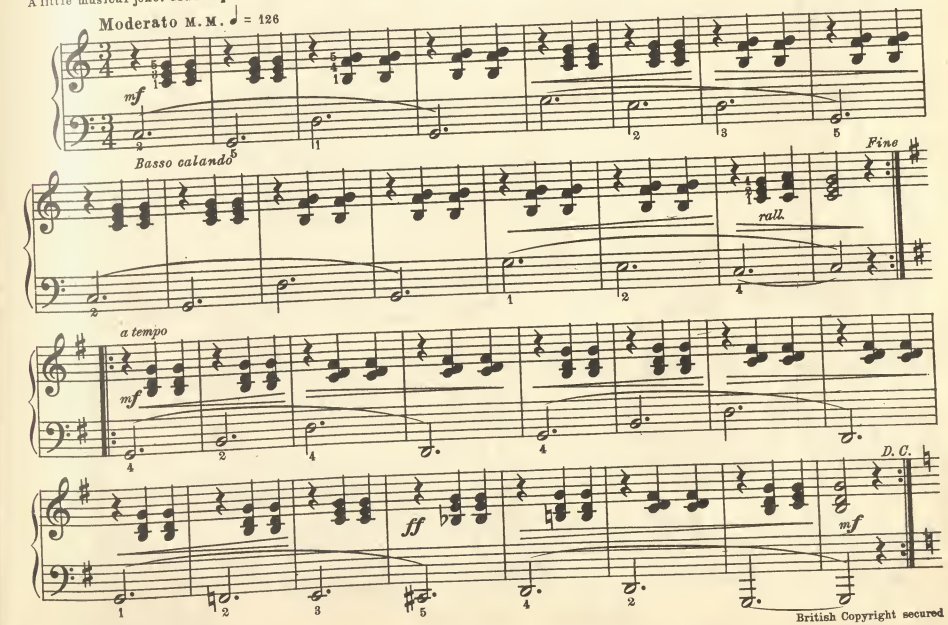


* From here go back to the beginning and play as far as the *Maggiore* (Major); then play *Coda*

THE BIG BASS SINGER

WALTER ROLFE

A little musical joke. Grade 1½



THE CIRCUS PARADE

FRANK H. GREY

A lively little characteristic march, with a comic suggestion of the "whole-tone" scale in the *Trio*. Grade 2½.

Tempo di Marcia M.M. ♩=126

TRIO

D.C. al Fine

IMPROMPTU SERENADE

TH. LACK, Op. 226

A graceful drawing-room piece, requiring a delicate and accurate finger action. Grade 5.

Allegretto M.M. ♩.=69

a)

b)

last time to Coda

dolce e grazioso

cresc.

espress.

D.C.

Last time only

CODA

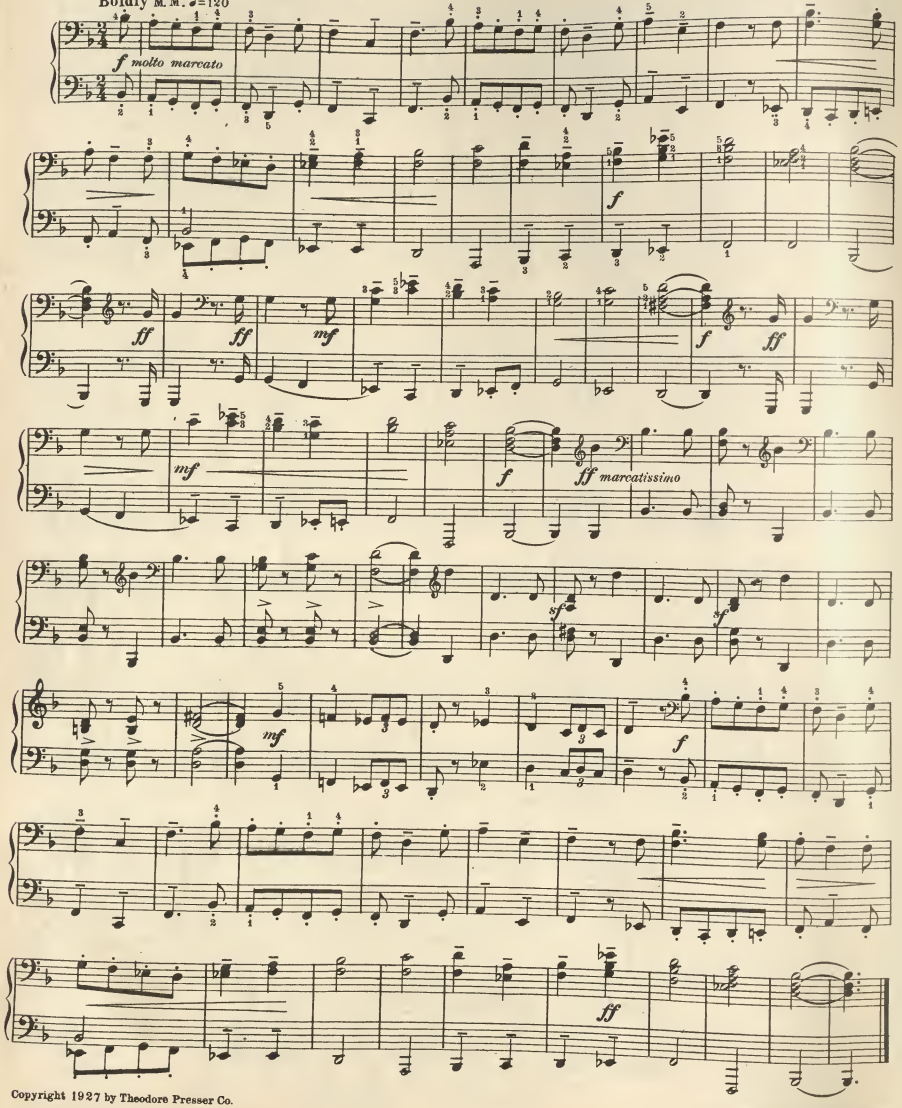
rall. ff a tempo Fine

c)

I AM A PIRATE

RICHARD J. PITCHER

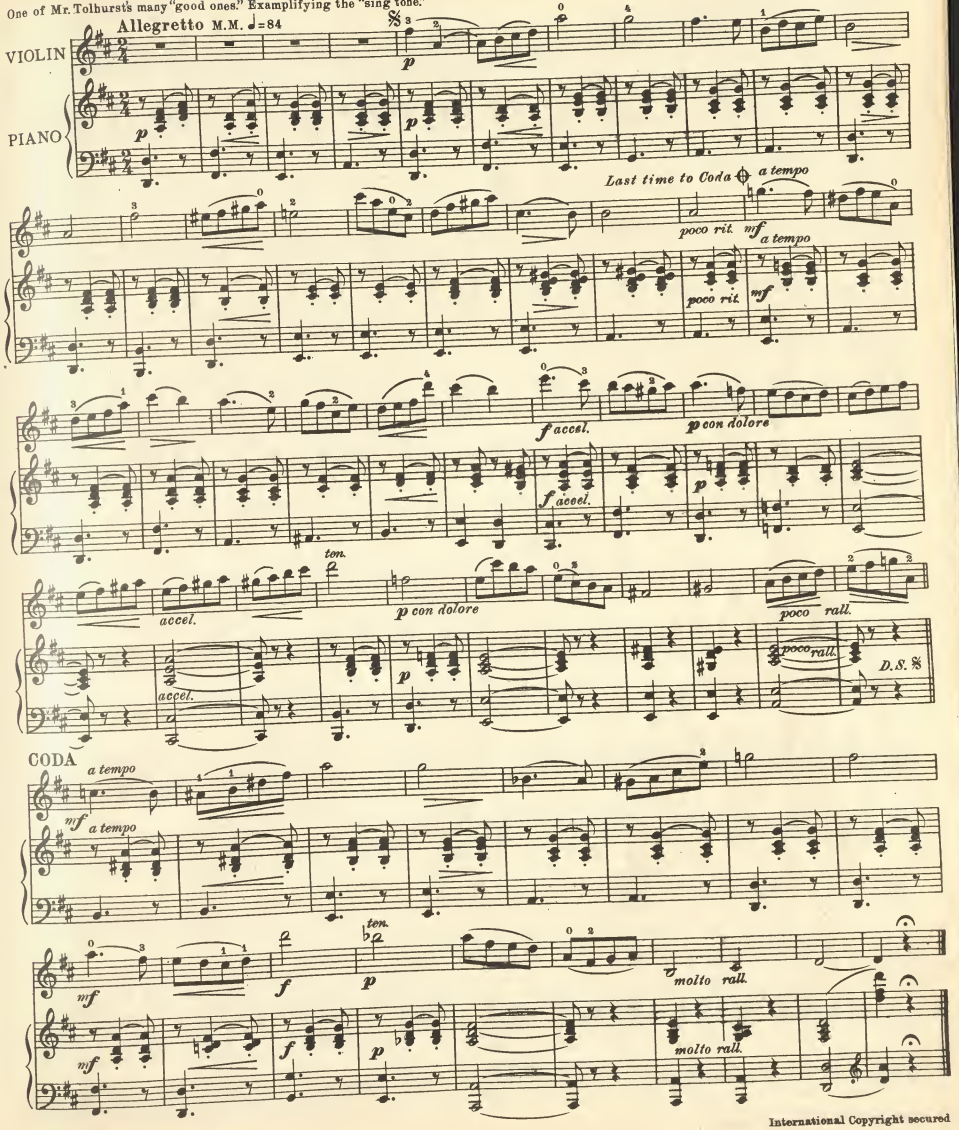
A fine "bass clef" piece, full of go and vigor. Grade 2½.



CANTIQUE D'AMOUR

HENRY TOLHURST

One of Mr. Tolhurst's many "good ones." Examplifying the "sing tone."



A joyous, tuneful Postlude.

Registration
Choir Solo Stop
Sw. *mf*
Gt. *ff*
Ped. *mf*

VESPER RECESSIONAL

GEORGE S. SCHULER

Moderato M. M. ♩=108

Manual

Pedal

Sw. *mf* *f* Sw. to Gt. *ff*

Gt. to Ped.

a tempo *rit.* Sw. *mf*

f *rit.* Gt. *ff* *a tempo*

Gt. to Ped.

meno mosso *rit.* *molto rit.* Sw. *mf*

Gt. to Ped. off

a tempo *molto* *rit.*

Gt. to Ped.

ff *rit.* *molto* *rit.* *Fine*

Fine

TRIO

Ch. or Sw.

Sw.

rit.

Full Sw.

Gt.

Sw. *molto rit.*

D.S.

THE SANDMAN

The Sandman is coming
So shut your eyes tight,
Or sand he'll be throwing
In your eyes to night.

An interesting Grade 1 piece.

ORA HART WEDDLE

Andante M. M. ♩= 76

mf

ritard. *Fine* *a tempo*

f *D.C.*

BE NEAR ME FATHER

RAYMOND HAZLITT

WILLIAM M. FELTON

Moderato tranquillo

Be near me in the morn-ing When ling'ring shadows flee, When o'er the hill-top the sun-rise I shall

see; The road is hard to journey, Be near, be near me, I can-not find the path-way, Be

thou my bea-con guide I cannot find the path-way, Be near me at my side.

All° agitato Swift-ly breaks the tem-pest O'er val-ley dark and drear, Be near me Fa-ther, be

near me Fa-ther, With Thee I will not fear, With Thee I will not

Piu andante

fear. li the hour of parting, The sol-emn mo-ment of loss, When

at the brink I fal-ter Up-hold me by the cross. Be near me, be near

Tempo I

me. When twi-light round me deep-ens, When dark-ness comes a-pace Be

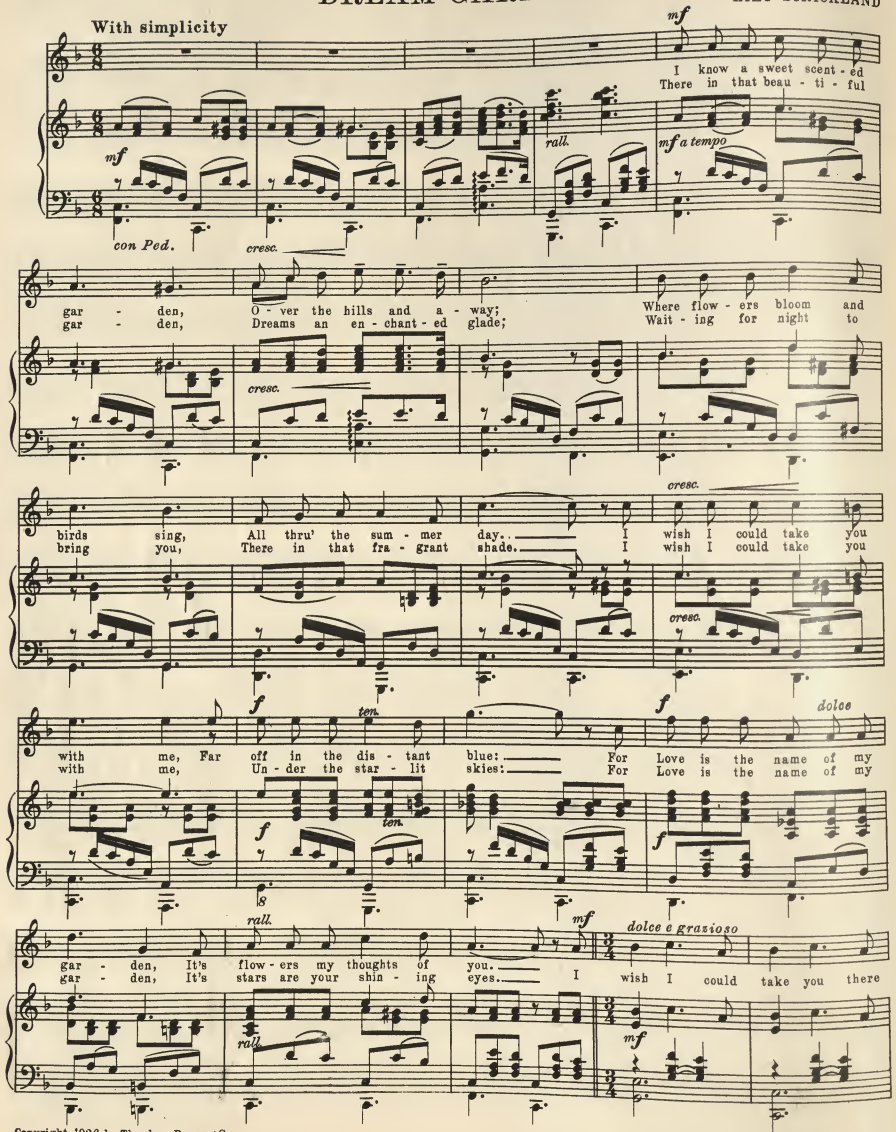
near me Fa-ther, I ask to see Thy face; And as I cross the por-tals Be near, Be

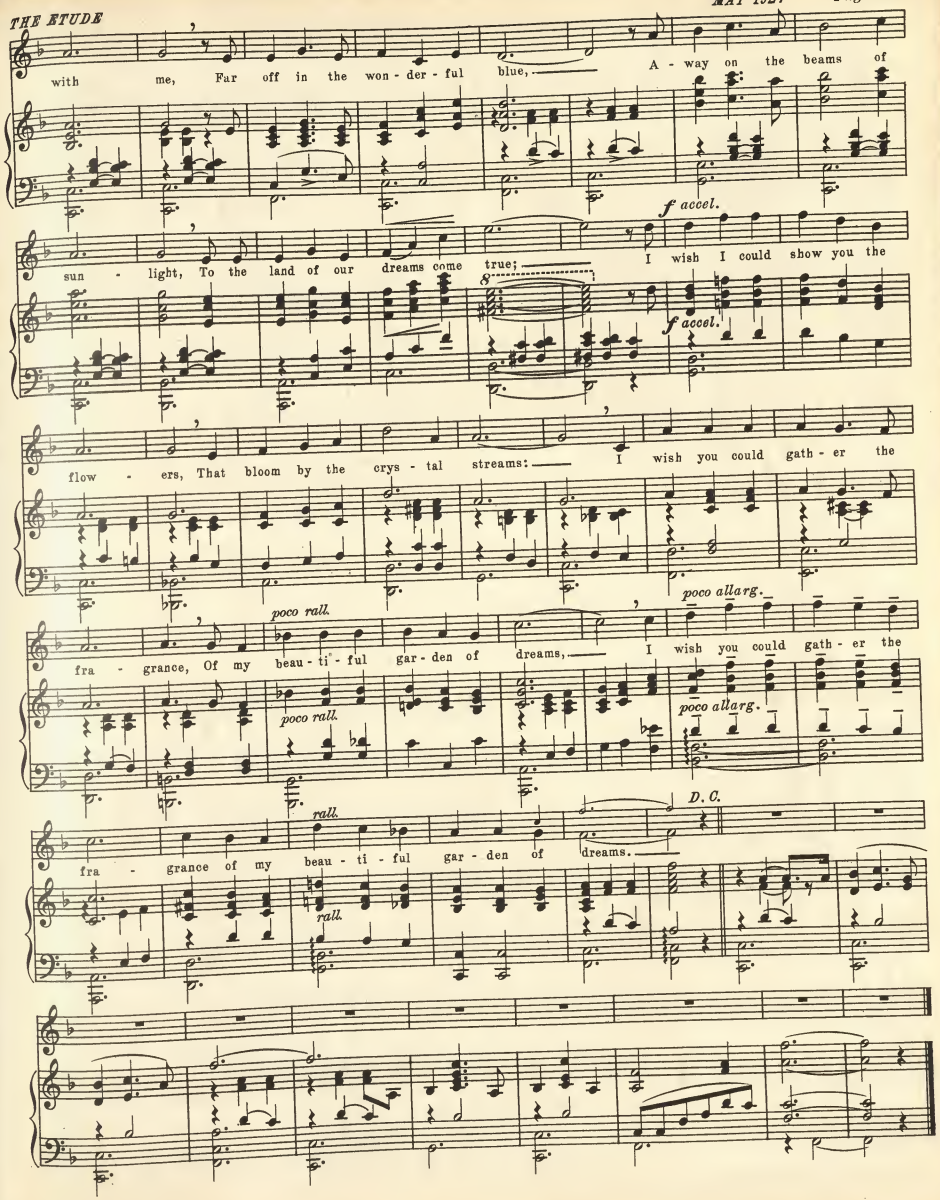
near me, O then throughout the ag-es, When tears are wiped a-way, O then throughout the ag-es Be

near me Lord I pray, I can-not find the pathway, Be near me, at my side.

DREAM GARDEN

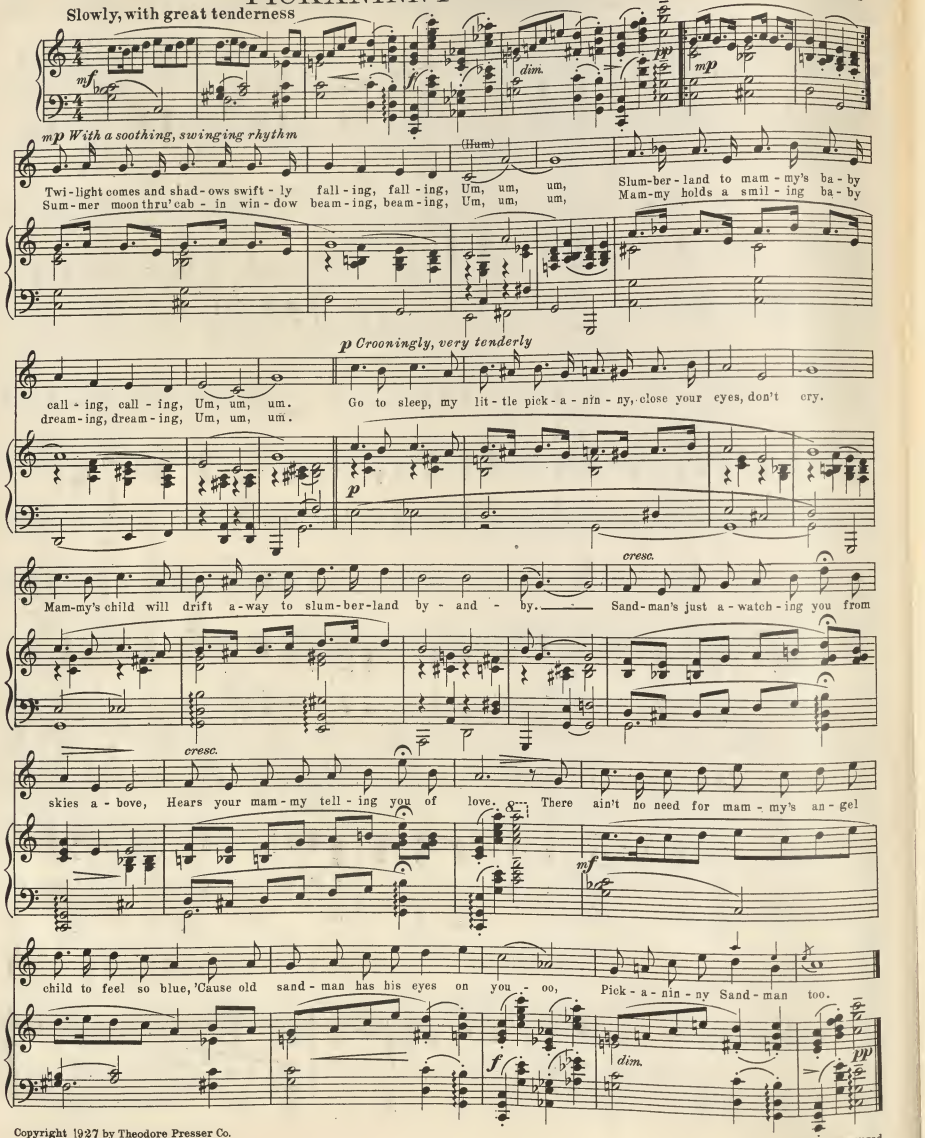
LILY STRICKLAND





PICKANINNY SANDMAN

Lyric and Music by
SARAH TALBERT



Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Spirit of Happiness, by A. L. Brown.

An unusual and excellent title for a very charming piece. It is not to be played faster than *andante*.

In the B Flat section there is much effective use of the so-called "double notes."

Mr. Brown, who by the way lives in East Pittsburgh, Pennsylvania, excels in melodic tenderness and also in his economy of means.

Valse Etude, by Frederick A. Williams.

Observe that in measure five, six, and so forth, the right-hand quarter notes must be held down while the eighth notes are being played. The common tendency would of course be to make the repeated A's and C's eighths.

The second theme is perhaps the best of the piece. Play it in a smooth, legato manner. The trio in B Flat rounds out the form satisfactorily.

Although dedications do not appear in THE ETUDE, it may be of interest to know that this *Valse Etude* is dedicated to Albert Riemenschneider. Mr. Riemenschneider, who is a pupil of Reinhold Widor, and Guilmant, is one of America's most noted organists and teachers.

Camille, by C. W. Kern.

This piece by the well-known composer, Carl Wilhelm Kern, is most excellent material for teaching or recital. There was once a play called "Camille"—it is still given a hearing occasionally by desperate stock organizations—which was especially noted for its intense melodrama. If you try to associate melodrama with this little composition of Mr. Kern's you will be making a dread mistake. What it is really is delightful ballet music, composed with an intimate knowledge of the dance and a striking gift for melody.

In Camille, be sure to make each sixteenth note "clean as a bell." It is so very easy to run them together in a meaningless jumble. Also, remember that in all quadruplets—as in triplets—the first note is always to be accented slightly more than the others.

If you try to play this piece with an improvised system of fingering you will be sure to strike a sting. Instead, notice carefully the fingerings which are given and keep to them almost meticulously.

Troops on Parade, by Richard Krentzlin.

This piece, which is really a staccato exercise—contains some excellent hand effects. As frequently happens with four-hand music, the *Secondo* part is very much simpler than the accompanying *Primo*; still, there are certain spots in the *Secondo* of *Troops on Parade* which need to be studied carefully for accentuation and phrasing.

The Trio is in the sub-dominant key and is especially pleasing.

Zingaresca, by Georg Eggeling.

A sketch of Herr Eggeling's life and activities recently appeared in these columns.

The word "zingaresca" is, of course, Italian and means "Gypsy Dance." It is derived from "zingaro," "gypsy."

The use of the sixteenth-note groups is especially worthy of attention; thereby the composer succeeds very nicely in varying his rhythm and making it more characteristic.

A Rag Bag, by Henry F. Gilbert.

HENRY F. GILBERT

The very noted American composer, Henry F. Gilbert, was born in 1868 in Somerville, Massachusetts, and lives at present in the neighboring city of Cambridge. A pupil of Whiting, MacDowell, and others, Mr. Gilbert has won for himself great renown as a writer for the orchestra; his symphonic ballet, *The Dance in Place Congo*, is especially famous, and the writer of this column well remembers the ovation that composition received when it was played by the Boston Symphony Orchestra some few years in the past.

Mr. Gilbert has also written most successfully for the piano, and it is with a great deal of pleasure that THE ETUDE publishes this month the humorous trifle, *A Rag Bag*. This composition is one of a set of American Sketches.

Con civetteria means literally "with coquetry." However, in this particular instance, we believe Mr. Gilbert meant it to be interpreted as signifying "in a trifling manner."

Notice the great rhythmic vitality and diversity of this composition, as well as the unusual harmonic effects. The chromatic scale is introduced in an interesting manner.

This piece is edited by Alfred de Voto, the prominent Boston pianist.

In Old Vienna Style, by Hans Protiwinsky.

The "lyric soul of melody" and the soul of Vienna have always been on very good terms, and nothing could be more hauntingly lovely than some of the Viennese refrains. Mr. Protiwinsky, being a resident of Vienna, is ideally situated to pass on to us somewhat of this lyricism; though *In Old Vienna Style* is a very modest composition with no pretensions in the way of length or difficulty, it yet has a definite appeal and a diatonic charm which endear it to our hearts at once.

Phrase this melody exactly, to obtain the greatest expression.

Fascination Waltz, by M. W. Gallup.

Ancent the title of this piece it may be remarked that the waltz is one of the few dances to which we would apply the word "fascination." There is something in the sway and languor of a good waltz for which the excitement of the fox-trot and one-step does not compensate.

Every waltz, by the way, should be played slightly *rubato*—a method of time variation which has often been discussed in these columns and which therefore does not require to be gone into again. The great orchestras of this country and of Europe never play the *Blue Danube Waltz*, for example, in exactly strict time: to do so would make a very tame affair out of one of the finest waltzes ever written.

The first theme of this composition (F-G-B flat-F) is interesting material with which to work. Had the composer used the notes F-B flat-D-F, he would have made his piece very much weaker; the interval of the second (F to G) is what makes for much of the interest and charm of the composition. Notice throughout the waltz how well the composer handles his appoggiaturas and suspensions.

It would be well to practice separately the left hand arpeggios occurring shortly before the E flat section. This section, incidently, should be played more nearly in strict time than the rest of the piece.

Reel, by James H. Rogers.

The word "reel" is an old English word meaning "a rolling or whirling." It is akin to the Gaelic word "righil." The Scottish Highlanders being particularly devoted to this dance, we most often think of them in this connection and of the dance as the "Scotch Reel." So much for etymology, or "word history."

Mr. Rogers, being a *real* (!) composer, did not have much difficulty, we suspect, in turning out this little piece. He has invented a good characteristic tune, with a lilt and a hardiness to it which are extremely likeable.

Allegretto, from Sonata Op. 14, No. 1, by L. van Beethoven.

The tonality scheme of this allegretto is: E minor, C major, E minor.

This sonata, dedicated to the Baroness Von Braun, was written about 1797 or 1798; it is very classical in character, and resembles a good deal the style of Josef Haydn. It does not disclose much of the real Beethoven of his individuality and daring, but nevertheless it is very lovely music.

No one, throughout musical history, has ever been able to develop thematic material in such an interesting and novel way as Beethoven, unless it be Johann Sebastian Bach. Notice how easily Beethoven manipulates the first three-note theme of this movement. In measures 51-53 the theme appears in augmentation. In measures 57 and 58 the syncopation is very typical of Beethoven.

The Big Bass Singer, by Walter Rolfe.

There is generally something so very solemn about a bass voice as to appear humorous to anyone who is not a downright "solemnsicles." Why this is so, we do not know; but we are certain that Mr. Rolfe has been outstandingly successful in his burlesque of the bass singer.

In this little farcical number, accent the left hand part throughout.

The Circus Parade, by Frank H. Grey.

This piece is from the suite "Circus Days," of which two numbers ("Indiana" and "The Villain") have already appeared in THE ETUDE.

The thrill of a circus parade is something often experienced by most young and grown-up children. Generally the parade is from one to four hours late in starting, and this wait serves to intensify one's excitement when finally the elephants, clowns, and calliope heave in sight. Mr. Grey—whose compositions are noted for their cleverness and powers of picturization—has skillfully recorded the fun and glamour of the circus parade.

The Trip-ik, perhaps, the most ingenious section of the piece.

Impromptu Serenade, by Theodore Lack.

THEODORE LACK

Marie Theodore Lack was born in Quimper, Finisterre, France, in 1846; he died in Paris in November, 1921. A pupil at the Paris Conservatory of Reeb, Marmontel, and Lefébure-Wély, he graduated in 1864, and was immediately appointed to the teaching staff of that institution, where he taught until the time of his death.

M. Lack's salon pieces, very many in number, are entirely noteworthy for their charm of melody and their individuality. None illustrates their composer's marvelous flair for piano composition better than this *Impromptu Serenade*: it is Theodore Lack at his best. Observe especially the splendid use of grace-notes. For every composer who *uses* grace-notes in his compositions there are a hundred that *abuse* them.

This piece demands a fine standardized technic.

(*Continued on page 389*)

The Singer's Etude

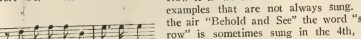
Edited for May
by
PERLEY DUNN ALDRICH

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Appoggiatura

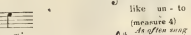
WHEN TO use the unprinted appoggiatura, or grace note, is still an unsettled question and is quite liable to remain so. It is partly a question of taste and one is always at liberty to sing according to one's taste, even if it does not meet with general approval. Each one of us should be master of our own musical taste, but we should give thought to both sides of the question. Modern music does not enter into this consideration, for all modern composers write the notes of their music as they should be sung and and they leave nothing to the singers' discretion. The older composers, Bach, Handel, Mozart, Beethoven and their contemporaries, had a habit of writing the notes that belonged to the underlying harmony and leaving the use of the appoggiatura to the taste of the singer. For example, in the "Messiah," in the first recitative "Comfort Ye," Handel has written

Ex. 1



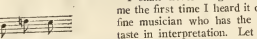
But I imagine no one has ever heard it sung in this manner, but always with an f-sharp on "wild."

Ex. 2



And in the following measures occurs the word "desert," which is always sung with a d-natural.

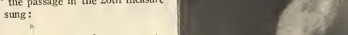
Ex. 3

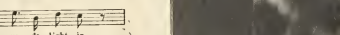


In both cases the composer has written the note that belongs to the harmony, and it is always given the traditional rendering with the grace notes. If anyone will sing these phrases both ways I feel sure that he will come at once to the conclusion that the grace note gives a more just and poetic accent to the words. And that is the gist of the whole matter—the just accent of the words. Undoubtedly the older composers expected the singer to use the grace notes that he might give a better accent to the words. But why they never wrote them as they should be sung is a mystery.

In the recitative for bass: "Thus saith the Lord," the passage in the 26th measure should be sung:

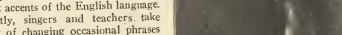
Ex. 4





One might remark in passing that, in the case of Handel, although he lived in England nearly all his life, he never learned the correct accents of the English language. Consequently, singers and teachers take the liberty of changing occasional phrases to suit the accent of the words. For example, in the beautiful air "Come Unto Him" it is better to sing

Ex. 5



than the way it is written.

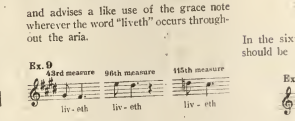
In the beautiful recitative, "Thy Rebuke," the following grace notes should be used:

Ex. 6

and the same accents, with grace notes, in the 5th and 12th measures.

Probably all these examples that have been quoted would always be sung as have been indicated by any artist who has studied the arias with any good teacher. Now it is worth while to consider a few examples that are not always sung. In the air "Behold and See" the word "sorrow" is sometimes sung in the 4th, 8th and 9th measures with a grace note.

Ex. 7



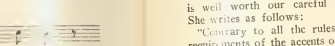
I shall never forget the thrill it gave me the first time I heard it done by a very fine musician who has the most exquisite taste in interpretation. Let the reader try it over a few times and see if it does not illuminate the passage. Of course, Handel has a wrong accent on the word "His" anyway, and there seems to be no way to change it, but, by using the grace note on "Sorrow," the passage becomes much more pathetic.

Now let us take up a case where there is likely to be a decided difference of opinion—almost entirely negative in this country. Randegger, in his edition of Handel's "Songs for Soprano," gives the following rendition of "I Know That My Redeemer Liveth"

Ex. 8

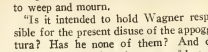
and advises a like use of the grace note wherever the word "liveth" occurs throughout the aria.

Ex. 9



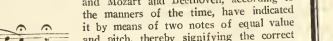
It is only fair to warn the singer that, however much she may like the grace notes quoted above, they will not be accepted by most conductors and organists, and it is not wise to use them. Personally I like them and I always mark them in the scores of my pupils, explaining why I mark them and warning them, as I have the reader, that many musicians are very bitter against their use. But we must remember that these things are matters of taste and tradition, and, as they have never been used in this country, both musicians and public refuse to accept them. There is one more grace note that can be used in this aria in measure 100:

Ex. 10



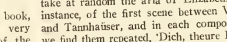
although many artists do not use it. Randegger also prints this in his edition, as he does the others, without comment. And while we have this aria before us, let us correct Handel's bad English in the last measures and render it:

Ex. 11



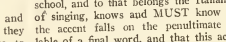
The recitative and aria from Mozart's "Marriage of Figaro" will be an excellent selection for further discussion on the use of the appoggiatura. In the fifth measure of the recitative, the word "moments" should be rendered:

Ex. 12



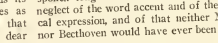
In the sixth measure the word "af-fano" should be

Ex. 13



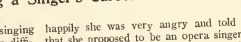
In the seventh measure

Ex. 14



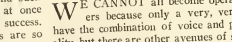
In the 13th measure should be—or may be

Ex. 15



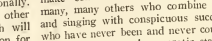
and the 14th and 15th measures

Ex. 16



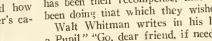
The 20th measure should be sung

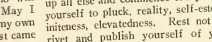
Ex. 17



The 21st, 22nd, 23rd measures

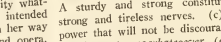
Ex. 18





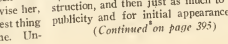
In the 9th measure of the aria:

Ex. 19



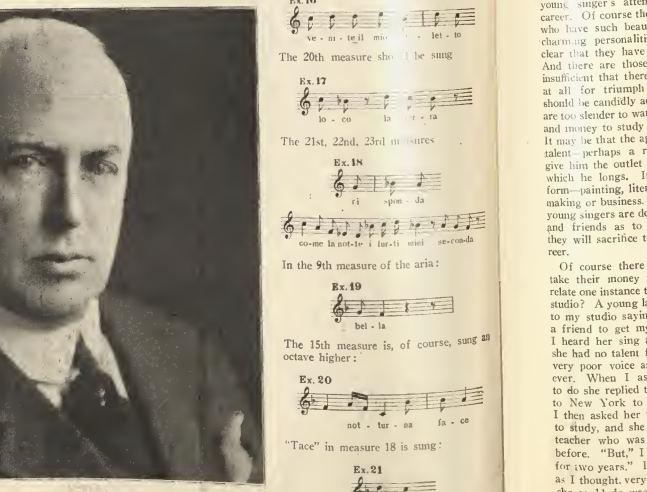
The 15th measure is, of course, sung an octave higher:

Ex. 20



"Face" in measure 18 is sung:

Ex. 21



PERLEY DUNN ALDRICH

The 23rd measure should be:

Ex. 22

The 32nd measure:

Ex. 23

Although foreign to the subject, it may be noted that the 46th measure is usually sung:

Ex. 24

Enough examples have been given so that the student may begin to use his own discretion in putting in the necessary appoggiaturas. I would advise taking some of the recitatives of the older composers—say *Dove Sono* from Mozart's "Figaro"—and writing in the appoggiaturas according to the taste of the reader.

Lilli Lehmann, in her interesting book, "My Path Through Life," gives very definitely her opinion of the use of the appoggiatura and of its omission. Her opinion as that of a distinguished mistress of tradition and style of the classical school is well worth our careful consideration. She writes as follows:

"Contrary to all the rules, beauty and requirements of the accents of speech, they (the conductors) forbid the singers to make use of (for what reason, I ask) any appoggiatura, flying, thereby, in the face of tradition and also killing the music, the text of which insistently demands its presence. It seems to me sometimes as though I heard sounds from those that have been buried alive, instead of dear living voices, so that I often have occasion to weep and mourn.

"Is it intended to hold Wagner responsible for the present disuse of the appoggiatura? Has he none of them? And does one believe that he who was such a fine artist in language was so devoid of taste or so unfamiliar with expressive speech that he would have written none? In every instance when the accents of syllables at the end of a spoken or musical phrase requires the appoggiatura, Spohr, Marschner, Weber and Wagner have written it out, and Mozart and Beethoven, according to the manners of the time, have indicated it by means of two notes of equal value and pitch, thereby signifying the correct rendering. What would be the state of mind of these two masters if they heard today their wonderful recitatives that precede the arias and the dialogue recitatives rendered with a total absence of the appoggiaturas, that is to say, with a total loss of expression.

"In this connection, one needs only to look at Wagner in all his operas. Let us take at random the aria of Elizabeth, for instance, of the first scene between Venus and Tannhäuser, and in each composition we find them repeated, 'Dich, theure Halle. Gruess ich dich *wieder*,' 'Ja, Dir erwachen seine *lieder*,' or 'O, dass ich *erwachte!*'

"Every singer trained in the classical school, and to that belongs the Italian art of singing, knows and MUST know that the accent falls on the penultimate syllable of a final word, and that this accent must be brought out, not only in the spoken word, but in the music. Two equal-sounding notes, on syllables that are spoken long and short, would be both a neglect of the word accent and of the musical expression, and of that neither Mozart nor Bechoven would have ever been guilty.

Choosing a Singer's Career

NOTHING COMES up in a singing teacher's experience that is so difficult as to encourage or discourage a young singer's attempting a professional career. Of course there a few—very few—who have such beautiful voices and such charming personalities that it is at once clear that they have a chance for success. And there are those whose voices are so insufficient that there seems to be no hope at all for triumph as a singer. These should be candidly advised that the chances are too slender to warrant the time, strength and money to study singing professionally. It may be that the applicant has some other talent—perhaps a real talent—which will give him the outlet for self-expression for which he longs. It may be art in some form—painting, literature, millinery, dressmaking or business. It is really pitiful how young singers are deceived by their families and friends as to their talents and how they will sacrifice to try for a singer's career.

Of course there are teachers who will take their money while it lasts. May I relate one instance that happened in my own studio? A young lady from the West came to my studio saying she had been sent by a friend to get my opinion on her talent. I heard her sing and it was evident that she had no talent for a career. She had a very poor voice and no personality whatever. When I asked what she intended to do she replied that she was on her way to New York to study for grand opera. I then asked her with whom she intended to study, and she gave me the name of a teacher who was well-known some years before. "But," I said, "he has been dead for two years." I then tried to advise her, as I thought, very kindly, that the best thing she could do was to go back home. Unhappily she was very angry and told me that she proposed to be an opera singer in spite of my stupid opinion. I have often wondered how long it took her to wake up.

The Highways of Success

WE CANNOT all become opera singers because only a very, very few have the combination of voice and personality, but there are other avenues of success besides opera. Many beautiful singers do not sing in opera at all but are most charming in church and concert singing and make comfortable incomes. There are many, many others who combine teaching and singing with conspicuous success, but who have never been and never could have been a success on the operatic stage. And yet they have had the pleasure of living their lives in and with the art of music—the thing that is most dear to them. That has been their recompense, that they have been doing that which they wished to do.

Walt Whitman writes in his lines "To a Pupil," "Go, dear friend, if need be, give up all else and commence today to immure yourself to pluck, reality, self-esteem, definiteness, elevatedness. Rest not 'till you rivet and publish yourself of your own personality.

For a singer's career one should have: (a) An excellent voice of wide compass; firm and strong, and of fine quality. (b) A sturdy and strong constitution with strong and tireless nerves. (c) A willpower that will not be discouraged *under any circumstances whatsoever*. (d) A good memory. (e) A talent for singing. (f) A charming personality. (g) Plenty of money to pay for a long course of instruction, and then just as much to use for publicity and for initial appearances.

(Continued on page 395)

The Organist's Etude

Edited for May

By J. LAWRENCE ERB

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete In Itself"

Whither Are We Drifting?

FOR SOME time past, much attention has been directed toward the phenomenon of "jazz." THE ETUDE has devoted considerable space, editorially as well as in contributed articles, to discover if possible what the jazz craze means and whither it is leading. Perhaps the most significant statement, reiterated in various forms, has been that the thing that matters is not so much the jazz *music* as the jazz *mind* that prompts its production and consumption.

In other words, jazz is simply a phenomenon attending a state of mind, or, perhaps, rather, a state of nerves. The great public demands thrills and still more thrills and ever more and more. Jazz does not necessarily supply the thrills, but it serves as a mild and in the main harmless sort of safety-valve that lets off steam in a noisy and more-or-less primitive way, thus saving the machine from more baneful consequences. Everything about our mode of life stimulates more or less, sometimes in one direction, sometimes in another, but the dance with its attendant (or, perhaps, more properly, provocative) jazz serves as a sedative to over-wrought nerves.

Such, or some such explanation of the jazz-craze is advanced for our consideration. Perhaps the diagnosis is correct. Undoubtedly the attack is too violent to have any great staying qualities. Given a new thrill, jazz will more than likely go the way of its ancestors of a couple of decades back, "Rag-time" and other still more ancient epidemics. The wise point of view is one which refuses to become excited or alarmed about it but considers it as one of the frequently-recurring phases of musical crowd-psychology.

A more serious matter is the fundamental mass-feeling which needs such an outlet. Is this morbid and threatening? Again it would seem that there is little cause for alarm. The fact is that, for the first time in history, Music is becoming a truly democratic art—I was about to say, *the* truly democratic art, but I must not forget the "movies." For unnumbered centuries, Music was an aristocratic perquisite, fostered by the rich and noble and by the great ecclesiastical establishments. Such is the weight and momentum of tradition that even a century after Romanticism had become the ruling gospel, we are only now beginning to approximate any universal interest in musical matters. There is still much of circus-methods about the whole business of popularizing good music, and taste is still in large part crude or entirely absent. Yet, there is no denying that music of a kind, due to exploitation in many ways, has entered into nearly every life.

Naturally such an awakening, for it is scarcely less, has resulted in turning up much long-buried soil; and one finds in it many elements which, for the time being, are distasteful, not so say noisome, but whose very decay brings them into the realm of the useful and worth-while. It is well to remember that Folk-song has long since established its honorable place high up in the category of the musically good. But what is Folk-song and Folk-music but *popular* music, *the people's* music (the composer being long since forgotten) for it has grown out of the soil without the intervention of a guiding Master's hand. It is perhaps not wise to push the analogy far, but one cannot help but feel that, in view of the peculiar psychological conditions of our time, jazz (or whatever name the latest popular-music wave may bear) is only a natural phenomenon and not in any real sense harmful.

The Organ Particularly Affected

PROBABLY no profession has been more shaken up in the whirligig of progress than that of the organist. This statement may be questioned, but it is doubtful whether it can be refuted. Even the religious ministry has scarcely undergone the critical analysis or faced the violent readjustments through which the forward-facing organist has passed and is passing. In most other professions, the practitioner serves one master; but the organist, in the main, serves two, his art and the particular institution to which his art is tributary.

Due to its cumbersome size and consequent cost, the organ is seldom a home instrument, the private property of an individual and under his exclusive control. True, some wealthy amateurs are the fortunate possessors of organs of greater or less artistic excellence, but, in the great majority of cases, these persons are not themselves organists. True, also, many organists are rightly in sole and undisputed charge of the instruments upon which they perform; yet almost invariably these institutional instruments are, by the very terms of their existence, destined to a definite and more or less limited function. Consequently most organists lead professionally a sort of *hyphenated* existence. We think of them as church-organists, or college-organists or "movie"-organists. Even those fortunate wanderers, the concert-organists, live in most cases a doubly hyphenated existence.

Now it does not follow that the condition described is necessarily a total liability, nor, for that matter, a liability at all; for, if truth were told, the organist often tends to a too-great diversity of interests. This makes for versatility and musicianship, it is true, but often also for a lack of thoroughness and artistic finish. More serious is the lack of community of interest in the profession, which arises from the condition mentioned. For instance, a powerful and extremely useful organization of organists has, for a generation past, done valiant service in the cause of good organ-music. But, due to its traditions, it has confined itself almost exclusively to the realm of the organ in the church. The result has been highly valuable to the church-organist and the teacher of church-organists, but a large and conspicuous portion of the profession has found in it little of direct value. As a consequence, two competing organizations have arisen to divide into more or less water-tight compartments a profession which would be much better off if it were united.

Selecting a Special Field

BEARING IN mind, then, the hyphenate nature of the organists' profession and the dissimilar character of its various phases, it is interesting to understand the "why" of the unsettled conditions among organists and to consider how organ playing may and should develop in the immediate future. Assuming that the present tendencies will continue with little change for some years to come, it seems only logical that organists should early in their careers select that phase of their work which is congenial to them and should focus their attention more particularly upon it. The violinist may have the fundamental equipment to carry on activities in the dance-orchestra or the "movies" or the Symphony Orchestra or in chamber-music or as a soloist or a teacher, to mention only the most obvious fields, but he cannot hope in these days of specialization with its consequent exacting requirements, to occupy more than one or, at most, two of them at the same time, unless it be for a very limited period.

Sooner or later he will have to decide in which direction his tastes and talents lie and to concentrate accordingly. Just so the organist may be prepared for much the same variety of activities in addition to that of choir and choral-conducting; but, he, even less than the violinist, may hope long to continue a widely-varied career because his opportunities for practice are limited by the conditions previously mentioned.

Moreover, the very structure, both mechanical and sonorous, of the instrument, differs greatly with its function, and the differentiation is likely to widen rather than to contract. A thoroughly legitimate and satisfactory church organ, for instance, may be and often is entirely unsuited for recital or picture playing, while the recital, or particularly the picture-organ, is likely to be entirely out of place in a church. Aside from the action and the external form of the console, these types of instrument have little in common, either as to choice of registers (stops) and their grouping or as to voicing. The very-much-discussed matter of "borrowing" and "unifying" arises largely from the differences in function among different instruments.

Similarly the choice of music and the style of performance offer an ever-increasing variety. More and more, the secular uses of the organ are occupying the attention of composers and publishers to such an extent that the church organist who prefers to preserve the ecclesiastical traditions is considerably at a loss where to find new music that fits and is interesting as well. The expansion of organ building has been largely in the field of the theater and the municipal organ, hence the present rage for orchestral color and other imitative effects. No organist can have just grounds for a quarrel with a theater organ in a theater or a recital organ in a non-ecclesiastical auditorium; but he has a right to object when his church organ is secularized so that he finds it impossible or unnecessarily difficult to produce church music in church. The non-ecclesiastical organist has just as good a case when has to play a modern "movie" on a church organ, only usually in these days the shoe does not pinch on that foot.

Differentiation in Function and Career

WITHOUT taking sides or stirring up discussion as to the relative merits of these more common uses to which organs are put, it seems perfectly fair to state that they are *radically different* as to function and desired results and that, consequently, the methods and materials used, including the instruments themselves, must be different. This, then, brings the discussion face to face with that important question of a career. No person has a right to plan for a life-work without considering whether or not it will support him, will pay the butcher and the doctor, the baker and the haberdasher, the landlord and the garage-man.

The "movie" organist is undoubtedly the best paid at the present time—when he has a position. Those engaged in providing entertainment, amusement, recreation, represent in their various phases the most highly paid people in our social organization, also those having the least stable tenure. The "star" of today may be the "down-and-out" of tomorrow, through no fault of his own, but simply because the public taste has changed. But while he shines, his luster commands the universal gaze. Hence, the "movies" have enlisted the services of a large proportion of the ambitious organists, especially of the younger generation.

The Recital Organist, like the virtuoso in any direction, is an object of envy because he occupies the center of the stage wherever he appears. The spot-light plays upon him, and his name is seen in the public prints. He becomes to some extent a public idol and is regarded with the awe that a Big Name invariably inspires. However, he, too, suffers from the fickleness of public taste, though his hold is more certain and the permanence of his position more secure than that of the "movie" organist. He, too, receives large fees, and pays heavily for advertising and managerial services. Both "movie" and recital playing are genuine, if somewhat precarious "careers," in that they are capable of providing a livelihood or more for their practitioners.

The Church Organist is in a different class. On more than one occasion this department has contained discussions centering about the remuneration of church musicians, especially organists. Fresh interest in the subject has been aroused by the report of the Committee of Philadelphia Organists who, a few months ago, after much deliberation, announced the opinion that the church organist's salary should be forty per cent. of that of the minister. On this basis, the church which pays its minister $5,000 a year should pay its organist $2,000. Note, however, that this report was made to indicate what *should* be the standard of salaries for church-organists, not what *is*. In actuality this falls in almost every case far below the indicated percentage.

Church-Organ Playing As a Career

NOW WHAT does all this mean when translated into terms of the career of a church organist? It is a favorite saying that our clergymen are underpaid. Nobody seems to dispute it. What, then, would one say about the organist at a salary forty per cent. of the clergyman's, or, as at present, considerably less? Obviously, from the standpoint of a living-wage, there is scarcely to be found such a thing as a career as church organist. He (or she) who aspires to serve the church must realize in advance that such service must be distinctly a side-issue (or an altruistic venture).

No matter how idealistic the organist nor how truly anxious he is to do fine things for the church, the economic impossibility of the situation balks him at every turn. In only a very small proportion of churches is the compensation sufficient to command even a major portion of the organist's time, to say nothing of making it possible for him to devote his entire energy to the ministry of music, as does the clergyman to the ministry of religion. Yet there is probably no one thing which is more essential to the success of a high-grade program of religious activity than music in its every phrase, demanding specialized and efficient talent of a high order.

At first blush it seems easy enough to adjust the status of the church musician: let the church pay what it can or will and get the best talent available at the price, and let the musician give what he can afford under the arrangement. Such, in fact, is, to a considerable extent, the scheme as it works today. But few seem to be satisfied with the way it works. And small wonder. In these days when education has been taken over by the schools and charity by the charity organizations, when the Bible School (or whatever they call it in any particular parish) is conducted by lay experts (more or less) and the business of the parish is run by a Board of Trustees, it would seem as though the traditional functions of the minister had been pretty well narrowed down to preaching a sermon or two each week and to officiating at public worship. Such a program might appear to the casual observer as scarcely enough to occupy the full time and energy of a trained scholar. Snap judgment might well decide that the minister's is a part-time job, the same as the musician's. The two do not appear so very dissimilar from the pews, in the amount of special expert service demanded. But, of course, the minister *has* a full-time job, as everybody knows, and a mighty exacting, driving time-and-energy-consuming job it is, with much responsibility and little real leisure.

And if the organist's work were to be taken as seriously, he too might be kept busy during all his proper working hours, studying (or practicing), planning, conferring and organizing the musical forces and developing the musical resources of the parish. The church might well become again the musical center of the community, if it were willing to pay a salary, not forty per cent. as large as the minister's, but as nearly one hundred per cent. as would be necessary to secure and hold a competent person. With all the agitation in the churches about attracting and holding the young, and with all the scheming to find devices that will "draw" people into the empty pews, there is nothing simpler nor more successful than to utilize the latent musical forces that lie ready at hand everywhere. But only a competent person can direct such activities, and competent persons come high.

However the picture is not so hopeless as might appear at a casual glance. Many a church has awakened, at least in part, to a realization of the power and place of music and has honestly tried to secure competent musical leadership. In many churches success has crowned the efforts of those co-operating to develop the musical resources for worship purposes, primarily, though not without a thought, too of the social advantages involved.

Says Mary Ann Perkins: "Sally Hobbs has broke her engagement with Theophilus Jenkins since he has went to the conservatory of music to study pipe-organ. She says Theophilus has wrote her that he has to pedal his organ music, and she never did have no use for peddlers nohow."—Musicale.

The "Musical Minister"

FRANKLY, IT is not easy to find a person qualified to serve as musical director (some prefer the title, "Musical Minister") in a church with high ideals. He must not only be a good performer on the organ, but he must *play the service* with taste and sympathetic understanding. It may sound well among his professional brethren to poke fun at much of the worship-music of the day, but a more discriminating attitude, well tinctured with understanding, is needed in one who would be a Musical Minister. Even the musically "light-weight" Gospel Hymn has its uses, though to the musician these may not always be apparent.

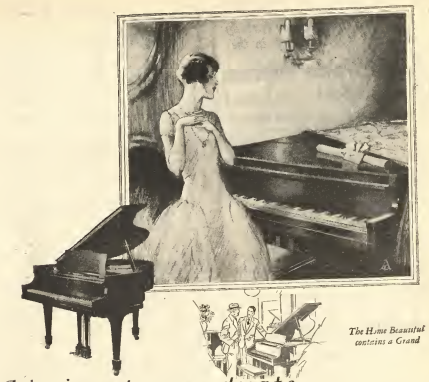
The Musical Minister must be a good organizer and "mixer," for it is his business to attract and harness to the service of his parish the wary and the diffident, the blasé and the over-busy, as well as the musically enthusiastic or the religiously devoted. He must, of course, know his business as a choir-director, including a wide acquaintance with varied literature of religious music of all kinds, and he must have more than a smattering of knowledge about the human voice, its use and abuse. For he must discover, conserve and develop singers as a matter of course, and that does not come by the grace of heaven. He needs to be somewhat adept in the handling of group-singing; some knowledge and experience of pageantry would not come amiss, and, especially, he must be a successful applied-psychologist among a wide range of humans of all types and ages. He cannot be ignorant of the orchestra and band, at least in their simpler uses. In other words, he, like the clergyman, must be "all things to all men."

For such a person there *is* a career as a church musician unless some lucky college comes along and snaps him up first; for the college, too, calls for some such list of qualifications in the men who serve it best. A person properly qualified can usually, without much trouble, find an opportunity to begin the development of a scheme of musical ministry, either within the church or without it. If he has been at all observant before settling down, so that he has located in a community of sufficient size and resources to justify the hope of a career, the working-out of the scheme is simply a matter of time and staying on the job. Some organists change too frequently to become properly rooted anywhere. Others, having acquired a position, are content to "hold down the job." But the church organist who has the equipment and is willing to work in cooperation with others, and who has within him the possibilities of growth, has undoubtedly the opportunity for a career of real success and not a little distinction.

Borrowed Hymn-Tunes

NO PROBLEM that confronts the minister and organist alike, stirs up more difference of opinion than that of the "borrowing" and "adaptation" of hymn-tunes from other, especially secular, sources. Those who approve of the custom invariably quote Luther, with his pronouncement to the effect that "the Devil should not have all the good tunes." The usage of the early church, too, in all its branches, offers ample justification for taking over music from all sorts of antecedent relationships. Moreover, the well-established fact that music is, in itself, never bad morally, apart from its associations, serves to bolster up the argument for appropriating a good tune wherever it may occur. The standard hymnals, practically without exception, are full of examples of borrowing, and some, by reason of long and honorable service, are not even identified as to previous affiliations.

The stock argument *against* borrowing is the one last mentioned *for* it, namely, that, while music is essentially and intrinsically never immoral, its *effect* is emphatically influenced by its associations. With the rapid uncovering of old compositions by historians and other researchers and the revival of the compositions so

(Continued on page 399)

Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. I shall appreciate your advice in the following matters: Is it possible to make any progress in organ playing by using a pedal key-board attachment on a piano? Where can I procure such an attachment? Is it detrimental to the touch to play on a tracker action organ?—A. B. C.

A. A pedal attachment for piano is useful for acquiring pedal practice, especially if an organ is not available. We do not know of any firm making a business of furnishing these attachments. We would suggest that you might procure a pedal board from some organ builder, and have it attached to your piano by a local piano or organ mechanic who understands the work necessary for the attachment. It should be attached so that the key pulled down on the piano key-board is one octave lower than the note played on the pedal board.

If the tracker action touch is even throughout, it should not injure the finger touch—It might serve to strengthen the fingers. For best results, however, practice on the piano; for "technic" should be continued.

Q. Will you please answer these questions in THE ETUDE? *I am the organist in a church which has a two-manual organ, and as I have not studied the pipe organ very much I realize that I make mistakes. I am committing unpardonable sins by doing the following: (1) Playing the four parts of the hymns with my fingers, and also playing the bass on the pedals; (2) Not always connecting the pedal notes in hymns or in solo pieces. Do you think these deficiencies are excusable in the average car? Also, do you think I should use the pedal couplers in pieces where there is a solo part, when I am using the Great for the solo, and Dulciana in the Great for an accompaniment. The stops on my organ are as follows:*

SWELL—Dulciana 8', Gedeckt 8', Viole d'Orch 8', Flute 4', Vox Celeste 8', Oboe 8', with couplers.

GREAT—Open Diapason 8', Dulciana 8', Gedeckt 8', Viola 8', Flauto Traverso 4', Flute 4', with couplers.

PEDAL—Lieblich Gedeckt 8', Bourdon 16', Cello 8', with Great coupler 8', and Swell couplers 4' and 8'.

The first two pedal stops seem too weak with a Gedeckt and Vox, for instance, while if I use the Great coupler with them, it seems too strong, and the cello too heavy.—P. P.

A. No harm is done by your playing the four parts of hymns with the fingers and the bass part on the pedals, though you can accustom yourself to playing the bass parts on the pedals alone by a little effort, which allows more freedom for the use of the fingers in keeping the other three parts legato when there is difficulty in playing the four parts and preserving smoothness in all. The pedal notes should be played legato unless they are purposely detached for effect. The average ear might not recognize the defects but might appreciate the difference between a good and poor performance without knowing the reason. If both hands are being played on the same manual it will probably be advisable for you to couple that manual to pedals. If two manuals are being used, one for solo, the other for accompanying, couple the accompanying manual to the pedal if the pedal-stops are too soft.

Q. Having seen in THE ETUDE *answers to questions concerning the examinations of The American Guild of Organists, I would appreciate information in reference to the following: can you tell us what collection of trios and sight-reading tests are used for the requirement to the similar ones? Are the examples of fugue, counterpoint, and so forth, all taken from different composers? As it is stated that Lavignac's "Music and Musicians" was the basis of many queries, I thought the other texts might also have a definite source.*—C. H. F.

A. It would not be possible to secure in advance the source of trio and score-reading tests, nor of those for fugue, counterpoint, and so forth; as in that way the candidate would have an opportunity to work the actual test in advance. Some of the questions used previously in this department were based on Lavignac's "Music and Musicians," which was the text book suggested at the time those questions were used. To quote from the Examination requirements for 1927: "The Guild does not recommend text books, but the following books will be found useful for the classes: 'Graded Score Reading,' Sawyer; 'Exercises in Score Reading' (two books), James Lyon; 'Transposition,' Warriner; 'Keyboard Training in Harmony,' Heacox; 'Modulation,' Arthur Foote; 'Musical Dictation,' F. Wright; 'A Book of Tests for R. C. O. Candidates,' (two books) James Lyon; 'Exercises in Figured Bass and Melody Harmonization,' James Lyon; 'Students' Counterpoint,' C. W. Pearce; 'Art of Counterpoint,' Kitson. 'Fugue,' by E. Prout or by J. Higgs; 'First Lessons in Extemporizing,' R. C. Mecklenburg; 'A History of Music,' Stanford-Forsyth.' This does not indicate that the examples for playing tests and paper work, such as counterpoint, and so forth, will be taken from the works named, but that the works named are useful in preparation for the examinations. You will note that a History of Music by Stanford-Forsyth is mentioned, probably as a replacement of the Lavignac "Music and Musicians." For practice in the playing we would suggest "Master Studies for the Organ," Carl, and the "Albrechtsberger Trios." For score reading much material is available, such as anthems, and so forth. You may secure a copy of the examination requirements by addressing Frank Wright, 46 Grace Court, Brooklyn, New York. Copies of previous examination papers may also be purchased from the Guild by addressing Mr. Wright.

Q. I am a young organist and have some questions to ask. On my seven-stop organ I can get little or no variety. Can you give me a few hints on registering it? The organ is as follows:

GREAT ORGAN
Open Diapason, 8 feet; Melodia, 8 feet; Dulciana, 8 feet.

SWELL ORGAN
Violin Diapason, 8 feet; Stopped Diapason, 8 feet; Aeoline, 8 feet.

PEDAL ORGAN
Bourdon, 8 feet.

COUPLERS
Swell to Great; Swell to Great, 16 feet; Pedal Couplers.

There you may idea what would be the average cost a stop for enlarging this organ? What would you suggest as several good stops to add? What is a Unit Organ? How are the drums played in theater organs?—W. H. H.

A. We do not wonder at your not being able to get much variety from the specification you give. It is a very unsatisfactory one except for ensemble combinations. The omission of a 4-foot stop even in a small organ is not advisable, and in your organ it is not even provided for by four-foot couplers which with Unisons "On" and "Off" would enable you to get four foot effects, and even without the unisons "On" and "Off" would enable you to get a little more variety. The organ is exceedingly defective in manual couplers if you have named them all. The single pedal stop Bourdon *right* foot is so unusual that we are wondering whether you have not set it down incorrectly as 8 feet instead of 16 feet, which if should be. The cost for adding stops would vary according to the builder selected for the work and would also be influenced by the character of the stop added. Our suggestion for additions would be as follows—assuming that your specification is correctly given.

GREAT ORGAN
Flute d'amour, 4 feet; Octave, 4 feet.

SWELL ORGAN
Salicional, 8 feet; Oboe, 8 feet; Harmonic Flute 4 feet; Vox Celeste, 8 feet.

PEDAL ORGAN
Bourdon, 16 feet.

COUPLERS
Swell to Great 16 feet; Swell to Swell 16 feet; Swell to Swell 4 feet; Great to Great 16 feet; Great to Great 4 feet; Great Unison off; Swell Unison off.

Care must be taken in the use of the additional couplers, as they may be valuable for individual effects, but not always in ensemble combinations.

It might be more advisable to sell the organ in some place where much variety is not required, and build a new one more suitable for your requirements. It is unfortunate that those who purchased the organ did not get in touch with someone who might have advised them in the matter. A Unit organ is an instrument where one set of pipes is made to do the work of two or more stops of similar quality but different pitch—for instance—one long set of 97 pipes might be used to produce the following: Bourdon 16 feet; Gedeckt 8 feet, Flute 4 feet, Nasard 2⅔ feet, Fluteina 2 feet. A specification showing more definitely the Unit idea will be found in THE ETUDE of September, 1925.

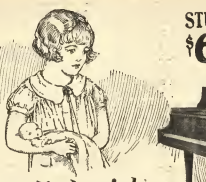
The Bass drum is usually played from any pedal key. The Snare drum is usually played from any key of either one of the lower manuals—always on the lower manual of a two manual instrument.

Q. Please explain a Unit Organ in relation to a regular straight organ, and the difference in playing each. Is a four manual theater organ, which manual is the Solo and which the Accompanying organ? What are the names and uses of the other two manuals? Where and at about what price can I secure a two or three manual electric, reed, practice organ with pedals?

A. A Unit organ differs from the straight organ in that one long set of pipes is used to produce two or more stops of similar character, but different pitch, while in the straight organ each stop requires its own set of pipes. We do not know that there is any set arrangement of the manuals in a four manual theater organ. So you would have to investigate the particular organ to learn the arrangement as to the placing of the different manuals, also, as to their uses, and so forth. In a three manual theater organ we think the usual arrangement is Solo organ at the top, Orchestral, Main or Ensemble Organ in the middle and the Accompanying organ at the bottom. In the Palace Theatre, Philadelphia, the four manual organ is listed as having the following manuals—Swell, Solo, Great and Orchestra. We do not know of any electric action reed organs. Reed organs are very rarely to be secured, however. We are sending the desired addresses by personal letter.

Musical Pointers *for* Musical Parents

Conducted by MARGARET WHEELER ROSS



DOCTOR FRANK CRANE has recently said that, "very slowly the American people are waking up to the fact that there is no sense in a nine months' school year," and he traces the origin and cause thereof back to the fact that when America was young nearly everybody lived on a farm, and all the family were needed for summer work: hence the vacation was a reasonable necessity. He decries the evil of it today, because almost everybody now lives in New York, Chicago and Boston, and all these children are turned loose in the city streets in summer "to unlearn nearly all they learned in winter." Of course, he goes on and makes a plea for all-year-round schools.

This article is not concerned with the merits of that question pro nor con; but it does seem to me that summer time should be harvest time for the reaping of musical progress. Every mother with children who are taking music lessons worries and struggles with the problem of finding practice time during the regular school year, and the difficulty increases as the children advance in grade, because the outside school activities multiply with age and promotion. The rapid development in the public schools of special subjects, such as manual training, home economics, and social service has encroached upon the pupils' spare time until there is none left. If conditions are such that the children must help with the home duties, then time for music study and practice is entirely out of the question after the very early grades.

The wise mother, therefore, will begin at once to plan for a musical campaign during the coming summer. She should not allow herself for one minute to entertain the thought not to be persuaded by the children that music lessons shall stop during vacation. Indeed, if they have stopped for want of time, let them begin as soon as school closes.

To Create Interest

THERE ARE a good many definite things the mother can do to create interest and stimulate attention in summer music study.

Put the piano in the coolest, shadiest room. Or, if the house includes a well-protected and screened porch, secure from possible wet days the piano and the music cabinet out there.

If you live in a small town and it is financially possible, make the vacation a trip to a large city and see to it that the children hear the leading ensemble groups and the well-known soloists, both vocal and instrumental, who are living or sojourning in the city. Emphasize *music* as the main feature of the vacation. Take the children to the churches that have the finest organs and the best choirs. Let them study for a period with some well-established teacher in a music school where they will get the inspiration that comes from contact with large numbers who are doing the same thing. Put them in the history and theoretical classes in the institution for this needed phase of music study, too often overlooked by the private, small-town teacher.

On the other hand, if you live in the city and vacation in the country, take advantage of the tranquility and the freedom from the distractions your child is accustomed to and make of it a season of concentration. You can take with you books on music biography, history and appreciation for real study. Simple examples in theory and fundamental harmony may be worked out without the aid of an instrument. If it is possible get the use of a piano somewhere for regular daily practice, and, if the children are studying other instruments, do not leave them at home. Insist upon a few hours a day concentrated work.

If you expect to be at home all summer, use your executive ability and get some musically trained high school student to organize the neighborhood children into ensemble groups and glee clubs for summer practice. You need not yourself be a musician to initiate this thing. All it requires is leadership, enthusiasm and a big slice of self-sacrifice. It may mean providing a place for practice in your home, with some disorder, and possibly frequent "eats" for the crowd. But it will pay big music dividends and you will enjoy the jolly group.

Queries with Answers

Q: "What book do you consider best for the very first piano instruction of a six-year-old boy? Can you also recommend a book for me to study on the technic of teaching piano to a beginner? I play fairly well and have made a study of child psychology, but have had no experience as a music teacher—Mrs. L. D. K., Delmar, New York.

A: The fact that you "have made a study of child psychology" gives you a great advantage over many music teachers that you might meet with, in selecting a teacher for your boy. The pedagogy of music is not different from that of any other subject, and the understanding of child psychology is of the same value in teaching music that it is in anything else. You say that you "play fairly well," which presupposes an understanding of the elements of music. If you have the fundamentals of piano technic sufficiently mastered to demonstrate them to a child without danger of straining the tender muscles of the child's fingers or hands, you should be adequately fitted to start your boy. A six-year-old pupil does not need much printed literature, but rather games and exercises that will establish a *strong sense of rhythm*. While the notes are being learned on the staff and the keys on the keyboard in an entertaining method, work on the keyboard and table exercises for hand and finger position, *without strain*, should be your line of procedure. I am mailing you a list of material suitable for a beginning child. If you do not feel perfectly qualified to use it, I would advise that you take the boy to a beginners' specialist whom you know to be reliable or, if possible, put him in one of the delightful kindergarten music classes where they "learn while they play."

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Gio. Paolo Maggini

GIO. PAOLO MAGGINI, a fac-simile of whose labels appears below, is one of the great outstanding names on the roll of honor of the famous violin makers of Italy, who developed the violin as we know it today.

Maggini belonged to the Brescian school of violin making, the founder of which was Gasparo da Salo, of Brescia, who is generally accredited with being the founder of the Italian school of violin making. Gasparo da Salo was Maggini's teacher in the art of violin making.

Maggini's first work partakes somewhat of the crudeness of Da Salo's, but later on he improved wonderfully, as he had an opportunity of studying the wonderful finish of the violins of the makers of Cremona, another Italian city, where the art of violin making was brought to its highest point.

Gio: Paolo Maggini in Brescia.

A well-known authority says of the influence of Maggini on the art of violin making, "Maggini exercised a very powerful influence in the early history of violin building. He found the violin in an undeveloped state and left it practically as we have it to-day. He also gave us the modern viola and violoncello. Through the century and a half of violin making following his career, the principles laid down by him—his model, *ff* holes and varnish—are manifest in the work of many of the Italian makers, noticeably in that of Joseph Guarnerius del Gesu."

The work of Maggini may be divided into three periods. In the first period it shows something of the roughness of his teacher, Da Salo. The corners, *ff* holes, edges and scrolls were rather crudely designed and finished, and the wood is cut on the slab as regards the backs, sides, bellies and heads.

In his second period Maggini abandoned his habit of cutting the wood on the slab. He made his purfling heavier, heightened the edges and finished his violins much more carefully.

Third Period

His third period is marked by a much more finished and elegant style, with a high type of artistry showing in every line of his violins. This change is believed to have been brought about by his close study of the work of the Cremona makers, whose fame was beginning to fill the land.

Maggini was one of the first violin makers to use corner blocks, and one of the chief characteristics of his violins is his use of double purfling, although a few of his violins were made with single purfling.

Maggini violins are distinguished by their large size, making them somewhat hard to play at first, until the player becomes accustomed to them. They measure in length of body 14 9-16 inches, which is 9-16 of an inch larger than usual violin measurements. The width of the body is, at the top, 6 14-16 inches, and across the lower portion of the body, 8 9-16 inches.

There is an immense number of violins in existence bearing Maggini labels, but of these all but an extremely small number are counterfeits. Genuine Magginis are extremely rare, one authority estimating that there are only fifty in existence in the entire world, of which only four are in the United States. However, as is the case with the violins of the Cremona makers, the number in existence is more or less conjectural.

One peculiarity of Maggini is that he never dated his violin labels, as will be seen by the fac-simile which heads this article. In this he differed from the great majority of other Italian makers who invariably put the date on the label of each violin as it was finished. Maggini placed his labels near the center of the instrument.

The tone of the best specimens of Maggini is somewhat dark and somber, but rich, sympathetic and of good volume. Genuine Magginis are quite valuable on account of their rarity and beautiful tone.

Very little is known of this great maker's early life, as the art of violin making in the middle ages was considered hardly of sufficient importance to attract the attention of historians. A document has been found showing that he was born in 1581, and that at the age of twenty-one he was still a pupil of Da Salo. It has also been traced that his father, during his son's early life, moved to Brescia from Bottino, a village distant about one hour's ride.

Maggini died in 1631 or 1632, possibly of the plague, which was ravaging Brescia at that time and which, no doubt, accounted for the fact that no record of his death was made.

Some of the imitation Magginis bear the labels, "Pietro Maggini" or "Santo Maggini," but such violins were not made by any of the great Maggini family, since Maggini's son Pietro died in infancy, and he never had a son named Santo.

Many readers write to the Violinist's Etude giving copies of the labels in their supposed Maggini violins with a written description of the appearance and quality of the violin, and ask if they are genuine. Of course, it is impossible to decide whether or not an old Italian violin is genuine without seeing it; so our readers are advised to submit such violins to an expert who must actually see the violin before pronouncing it genuine or counterfeit. However, the extreme rarity and value of Maggini violins make it an almost impossible streak of luck for a genuine specimen to be offered for sale at a small price. Real Maggini violins are practically all in the hands of professional violinists, dealers in old violins and rich collectors.

An Important Bowing

A READER of the Violinist's Etude, who happily seems to recognize the importance of fundamental bowings, writes:

"Will you kindly give me a good exercise, the best you know, to develop control of the bow? I have been advised that straight bow strokes on the open strings, one minute to each bow stroke, is good for control. I should like a good exercise that I could use daily in addition to my regular study of the violin."

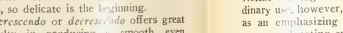
The long bow strokes mentioned by our correspondent are known as "minute bowings." Casorti in his work on bowing gives an exercise consisting of forty whole notes, which it is expected will take forty minutes to play—a minute to each whole note. However, it is extremely difficult to do a stroke lasting a full minute—sixty slow counts to each stroke. Very few achieve such bow control as to be able to keep a steady tone going with such an extremely slow motion of the bow. It is like "slow motion" work in the movies, more interesting than it is practical.

First Practice

THE VIOLIN STUDENT should not attempt such slow motion at first. At first he should practice counting 8 slowly to each stroke, then 12, then 16, then 24. This will give the requisite bow control. The first few weeks of this work can be done on the open strings, after which it is a good idea to use the notes of the scales for the purpose. All the major and minor scales should be studied in this manner, thus accomplishing two purposes, the sustained bowing and the correct intonation and fingering of the scale. Studying the scales in this manner is of the greatest and most fundamental importance.

It is so important to master all bow strokes required in violin playing, that it is rather hard to single out one particular, all-important bowing exercise for our correspondent in addition to the "minute bowing." However, I am inclined to think that the following is about the most necessary for daily practice by the student until he completely masters it, since it lies at the very root and foundation of bow technic.

Ex. 1



etc. up the scale

This study involves wrist bowing, or hand bowing from the wrist as it should be called, alternating with full bow strokes. In the above example, the eight sixteenth-notes of the first measure are played with short strokes at the frog, entirely from the wrist, with the forearm and elbow still. The half-note is then played with the whole bow, which brings the bow to the point. The sixteenth-notes in the second measure are played at the point of the bow from the wrist, followed by the half-note with full bow, back to the frog. This process is kept up between frog and point, always playing eight sixteenth-notes with the wrist, alternating with frog and point with full bow strokes between. Do this on the scale, both ascending and descending.

This exercise could also be adapted so as to give practice on wrist bowing in the middle of the bow, by using half bows from frog to middle, or point to middle, with wrist strokes at each end of the half bows.

A Difficulty

STUDENTS often find the greatest difficulty in getting a free motion of the wrist, but it is of such extreme importance in getting a good technical command of the bow, that I should consider it time well spent if a pupil should spend a dozen lessons with a first-rate teacher devoting the entire time to learning this wrist stroke. I have known no end of violin students who have played all their lives but who never succeeded in doing this wrist stroke correctly. A violinist trying to play without the wrist stroke is like an auto without springs; the going is sure to be rather "bumpy."

There are two aids in acquiring the wrist stroke: one is to have someone hold the player's forearm close to the wrist while he is trying to learn the wrist stroke; another is to rest the elbow on the edge of a bookcase or other article of furniture of convenient height. This prevents motion of the whole arm.

In the above exercise, after a few weeks' preliminary work on open strings, the notes of the scale can be used instead of the open strings. All such work should be without music, so that the student can watch his own performance, and see that everything is going right.

Analysis of a Beautiful Tone

By James A. Harrison

Part II

The Bow

AS THE TONE is produced by the drawing of the bow hair across the string, a careful study of this movement is important in the search of a beautiful tone. The rosin on the bow hair adheres to the string and pulls it until the strain is too much. The string then springs back into place, is again caught by the bow hair and pulled. In this way the vibrations of the string occur.

A beautiful, singing tone must be free from any suspicion of horse hair making contact with gut, steel or aluminum. The vibrations of the string must be consistent throughout the whole stroke of the bow. The most difficult part of the long stroke is the start. The bow hair should make contact with the string very lightly—just caress it, more pressure being applied on the bow after the latter is on the string. The long stroke of the artist seems to come out of nothing and gradually swell. One can hardly determine the exact second that the stroke actually starts, so delicate is the beginning.

A *crescendo* or *decrescendo* offers great difficulty in producing a smooth, even stroke. The following rule is all-important in this respect. Use very little bow, when the tone is soft; and more bow and pressure as the tone increases. Here the student can experiment in tone shading by practicing strokes near and away from the bridge. As the bow is heavier at the nut than at the point, more pressure must naturally be brought to bear upon it when using its lighter end.

As the most difficult and perhaps the most important stroke of the bow is the long, slow stroke, this should receive the most careful study by the budding artist. Strict attention should be given to the light start, swelling gradually into a louder singing tone. I know of no better practice for developing the delicate control of the bow necessary for a correct start of the long stroke than the daily study of artificial harmonics. These give the bow hand and arm a light and absolute control, practically unobtainable otherwise, as well as ensuing perfect intonation. While on the subject of the bow it is strongly advised that the violinist change the hair on his bow about every three months, and different kinds of rosin be not used. These seem only minor matters; but the violin is a delicate instrument, and its tone is easily marred by bow-hair that is dirty and greasy and by a mixture of several kinds of rosin.

The Left Hand

WHILST THE BOW is the real tone producer, it really records the work of the left hand. If the latter is not performing its duties aright, it is impossible for the bow to produce what is required, no matter how fine a bowing technic is possessed by the player. The chief contributions the left hand makes toward a good tone are correct intonation, proper finger pressure, the *portamento*, and the *vibrato*.

Perfect intonation is acknowledged to be the most difficult part of violin study that the student encounters. There are no keys, frets or stops to guide him where his fingers should touch the strings; and, for the learner especially, the work of the left hand is more laborious than that of his fellow student on the piano, cornet or guitar as examples. The surest and quickest road to correct intonation I have yet encountered is Siegfried Eberhardt's "Violin Intonation." This work contains a series of original and novel exercises and argumentative text that right from the start put the student on the royal road to success.

One essential factor in the development of correct intonation is the practice of keeping the disengaged fingers on the strings as much as possible. This is impossible if the *vibrato* is used continuously, which is one reason why the latter practice is apt to beget faulty intonation.

Pressure and Tone

FIRM PRESSURE on the strings is essential to obtaining a good deep tone, although cases arise when this pressure is varied. In quick bowing the fingers of the left hand should not exercise so much pressure to give the neatest effect. Exactly how much pressure should be used cannot be prescribed and can be determined only by experiment, no two persons possessing hands exactly similar in shape, strength and length of fingers.

The use of the different positions on the violin not only enables the player to reach the highest registers and to play double stops and harmonics impossible in the first position, but also to increase the richness and beauty of his tone to an amazing extent. Let the student play Beethoven's "Minuet in G" wholly in the first position, then play it in the first and third and note the difference. The change of position should be free from any suggestion of hesitation and awkwardness. Whilst the change is heard in some cases, the student must strictly avoid the habit of slowly sliding his finger along the string and thus emitting a long drawn-out wail.

The choice of fingering is more or less a matter of individual selection. A good rule to follow (within limits) in slow tempo is to keep on one string as long as possible. Two well-known examples of this are Raff's *Cavatina* and Bach-Wilhelmj's *Air for the G String.*

The Vibrato

ALTHOUGH too much *vibrato* mars the tone and drowns its beauty in a racking monotony of high pitched nervous tension, it nevertheless is an essential to expressive playing, if used with discretion. It should be regarded as a luxury, to be used only occasionally. In this way it will earn and keep the respect of the player and his audience. It is particularly effective in double stops and a weird effect can be produced on a trill with a very violent shaking of the left hand. In ordinary use, however, the *vibrato* is intended as an emphasizing effect, particularly in passages denoting such emotions as anger, great joy or extreme passion.

The *vibrato* is the element that introduces into the tone of the player the greater part of his individuality. No two sets of muscles vibrate in exactly the same way and no two players vibrate on the same notes. Each musician gets his own conception of the story of any piece of music and this is the decisive factor that influences him when using accentuation of expression.

The student's first aim in his studies should be a beautiful tone. This is more important than great technical ability. It is far more pleasing to hear the simplest minuet played with a purity of expression and perfection of tone than to hear an exhibition of amazing technic marred by a weak tone and occasional scratching.

The Painful Practicer

By H. E. S.

WE ALL know the "painful practicer." In some distorted position, with strained fingers and scraping bow, he stands and grinds out notes for hours as an organ man grinds out tunes. When the ordeal is at an end, he turns off the metronome and puts away his violin with a vague notion—if he thinks at all—that he has accomplished not one solitary thing.

There is just one recourse for such a person. He should forbid his body to practice until his mind agrees to practice with it. He should stand in front of his music rack with violin poised and bow ready, and remain so, without playing a note, until he can feel his thoughts formulating directions to urge his fingers forward. Having begun, he should continue playing only so long as his mind is alert. If a single note is mechanical he should stay his bow until he can recall his thoughts to the music again.

There are geniuses who become emotionally over-wrought while they play. I have never yet heard of one who becomes absent-minded over his music.

The Old Violins of Cremona

THE MOST beautiful tribute to the old Italian violins of Cremona to be found in any language was written by Oliver Wendell Holmes, one of America's most famous poets. It is found in the "Autocrat of the Breakfast Table," and is a masterpiece of poetic ideas expressed in prose.

"Violins, too—the sweet old Amati!—the divine Stradivarius! Played on by ancient *maestros* until the bow-hand lost its power and the flying fingers stiffened. Bequeathed to the passionate young enthusiast who made it whisper his hidden love, and cry his inarticulate longings, and scream his untold agonies, and wail his monotonous despair. Passed from his hand to the cold virtuoso, who let it slumber in its case for a generation till, when his hoard was broken up, it came forth once more and rode the stormy symphonies of royal orchestras beneath the rushing bow of its lord and master. Into lonely prisons of its imprudent artists; into convents from which arose, day and night, the holy hymns with which its tones were blended, and back again to orgies in which it learned to howl and laugh as if a legion of devils were shut up in it; then again to the gentle days of the old *maestros*. And so, given into our hands, its pores all full of music, stained like the meerschaum through and through with the concentrated hue and sweetness of all the harmonies which have kindled and faded on its strings."

Please mention THE ETUDE when addressing our advertisers.

Violin Questions Answered

By MR. BRAINE

Strad Imitation.

W. D.—The label in your violin states that it is an imitation of a Stradivarius made by Fried. Aug. Glass. I am afraid your violin is one of rather doubtful value, as labels of this kind are used in thousands of factory fiddles made for the most part in the Mittenwald in Germany. Some are better than others, but of them are not of much value. I could best of them are not of much value. I could best of them are not of much value. I could not give even a guess, without seeing it, as to the value of your violin.

One of the "Strads."

R. A. F.—There is possibly one chance in a million that the violin with the Strad label is genuine. There are millions of imitation Strads in existence, each of which has a counterfeit label. Among these millions, a genuine Strad is occasionally discovered, but this is a very rare occurrence.

Patent-Head Violins.

H. H.—The name of Ole Bull, the great Norwegian violinist, stamped on the head or back of a violin, is often used as a trade mark by manufacturers of factory fiddles of from medium to low grades. Ole Bull, or Stradivarius (whose name appears on the label) had nothing to do with making your violin. As a rule such violins are not of much value, but I could not say, positively, without seeing the instrument. 2. If you mean the patent heads with cogs, such as are used in making guitars and mandolins, they are an abomination when used on the violin. Equipped with such a head, the violin is extremely tiresome to hold, owing to the weight of the patent head. Besides, the tone is apt to be injured by the rattling of the cogs. As the cogs wear, the strings are apt to slip, making it difficult to tune the violin so it will hold. 3. Among magazines published exclusively for the violin are "The Strad," published in London, England, and "The Violinist," published in Chicago.

$1 Or $25,000?

V. S. S.—Your old violin with the Strad label may be worth $1, and again it may be worth $25,000. It all depends on the quality of the violin and on whether it is genuine or not. It may be a crude imitation in very bad repair and with a very poor tone, or, most improbably, a real Stradivarius, in excellent preservation and made during the master's best period. It is also true that a well-made imitation of a Strad might be worth a few hundreds. A label in a violin means nothing, because anyone can buy a counterfeit label and paste it in any kind of a violin. I can tell nothing about the violin without seeing it.

Vibrato.

H. A. M.—See answer to "A. R. O." in regard to the vibrato. The list of books given on this subject is one of the best that can be obtained. But no amount of reading is so good as even *one single lesson* on the vibrato from a good teacher. As you live in a large city, you can have constant opportunities of watching good violinists perform the vibrato. This, in addition to your reading on the subject, will help you in gaining an idea of its execution.

"Large Violins of Small Value."

R. Z.—The label on your violin is evidently intended for that of a well-known French maker who worked at Mirecourt, in France, in the nineteenth century. The label should read as follows: "Marquis de Lair, Mirecourt, 18—." A well known authority says of these violins, "This maker made very large violins of small value." He branded them across the back just under the button, "Marquis de Lair D'Oiseau." I cannot say, without seeing them, whether your violin and label are genuine or not. Take or send the violin to a reputable dealer in old violins and he will fix the value.

"Absent Treatments" on the Vibrato.

A. R. O.—You could get as good an idea on how the vibrato is executed by reading the instructions in text books as you could by trying to find a teacher to explain it to you by mail. The best way would be to get a good violin instructor to show you personally how it is done. If there is no such teacher in your vicinity, you will have to depend on books. There is an entire book devoted to it—"The Vibrato," by Eberhardt. There are also excellent chapters on it in "The Violin and How to Master It," and "Violin Teaching," by Eugene Gruenberg.

Stainer Imitation.

E. C. W.—The violin with the Stainer label may be worth a few dollars or several thousand. It all depends on whether the violin is a real Stainer. Counterfeit violins with imitation Stainer labels are made by the thousands. Send for June, 1925. This number contains a lengthy article on Stainer violins.

Violin With Violin Lessons.

C. P.—The sixteen-year-old high school pupil expects to make the violin his principal instrument. It would be better to wait until she is further advanced in violin playing before she takes up the violin. If, however, she wishes to become a good violin player, she had better study the violin at once, devoting most of her practice time to it. In the earlier stages of violin and violin playing, practicing for a limited time on each instrument benefits the information on both. But advanced players seems to be able to play both instruments successfully. 2. The violin is certainly a very essential instrument in a twenty-piece high school orchestra. 3. There is nothing to be gained by trying to play second violin parts on the violin. 4. A bright, talented pupil can soon learn the viola clef.

Training for Virtuosity.

K. R. B.—I should wunt to know the child, personally, and musically, before I would feel safe in hazarding an opinion as to how long it should practice if destined to become a virtuoso violinist. Much would depend on temperament and physical strength. Possibly from two to three hours a day would give good results, scattered through the day in periods of from twenty minutes to a half hour. With long periods of rest between, the danger of over-taxing the strength of the child is minimized. If this much practice is done, it would be better, if circumstances permit, to have a private teacher for the general education of the child, thus avoiding the long hours of public school work. 2. The higher positions above the third should be taken up as soon as the child is ready for them, as this is a matter with which age has nothing to do. 3. A cheap violin with a rough, rasping tone is very injurious to the growing musical mind. The late Theo. Thomas, famous orchestral director and violinist, always claimed that he could tell from the playing of an adult violinist whether he had played, during his childhood days, upon a violin with a harsh tone or on a violin with a sweet, sympathetic tone.

Perfect Harmonics.

E. E. H.—Natural harmonics on the violin will be in perfect tune if the strings are perfectly true and the finger placed exactly the proper point on the string necessary to make the required harmonic. 2. In piano tuning, the tempered scale is used, not the natural scale. In setting the pins (armament of the piano, the tuner tunes the fifths slightly flat, so that the piano will sound in tune in all keys. This is called "equal temperament." However, all the notes of the same name throughout the compass of the piano, that is, all the C's all the A's, are tuned in perfect unison. You will have to study theory of music and something about piano tuning to understand this subject clearly. 3. Violin strings must be perfectly true and of uniform thickness to stop in perfect fifths. Repeated experiments with different lengths of strings must often be made before those which give perfect fifths are found. The Germans make certain strings which are tuned, and which they call "*Quintenrein*" (true in fifths). Sometimes the player does not get perfect fifths because he fails to stop the string at exactly the same distance from the nut. If the strings are too far apart or the tips of the player's fingers are very small it is often hard to stop perfect fifths. 4. Even talented pupils often play certain passages out of tune, and concert violinists sometimes play difficult passages "off pitch." Thomas A. Edison, the famous inventor, claims that no composer should write octaves for the violin, because it is impossible for any violinist to play them in tune.

Hopf Violins.

A. M. F.—If you will look us in the files of your ETUDE, the number for August, 1922 (page 565), or send to the publisher for it, you will find an extended article on the Hopf Violin.

Strad Critic.

E. C. W.—It is not absolutely impossible that your violin is a genuine Strad, but there is not one chance in a million that it is. You will have to show it to an expert, as no one can tell, without seeing the violin. To qualify as an expert, one must have years of experience together with the opportunity of seeing and studying many genuine instruments. You cannot learn this from books. You must actually see and study the real instruments.

Genuine Maggini?

N. D.—It would be little short of a miracle if your violin should prove to be a genuine Maggini. These violins are extremely scarce, but there are thousands of imitations. Show the violin to a dealer in old violins.

Norwegian Violin.

F. C.—I can find no details of the life of the Norwegian violin maker who made your violin, nor can I estimate the value of your violin without seeing it. When you visit Minneapolis, take your violin to a dealer in violins and get his opinion.

German Violins.

W. D.—The name "Germany" which appears on your violin with the Strad label indicates that it is a factory-made imitation of a Stradivarius. Violins of this character are usually of only moderate value, but I could not say without seeing the violin. 2. The only Kretzschmann of any note as a violin maker was Johann Adam Kretzschmann, who made violins at Markneukirchen (Germany) from 1730-1796. The value of violins of this class depend solely on their tone quality, so I could not give you a value without seeing the violin.

Premium Winner.

G. C. S.—Your violin was made by a modern Italian violin maker of Naples, Italy, in 1921. In justice to its advertisers THE ETUDE cannot undertake to pass on the merits of modern violins made by present-day makers and discuss prices at which they should be sold. This would come under the head of advertising. Take or send your violin to a good violin dealer, who can give you an opinion of its quality and value. A violin made by this maker took a premium in a String Instrument Exposition in Rome, Italy.

Department of Public School Music

(Continued from page 353)

of the pupils toward their work, this is the age and time when the children will rapidly develop habits in mental and mechanical processes. They will associate former related experiences and combine them into entities and enjoy using and demonstrating processes calling for skill, discrimination and factual knowledge.

The course in music appreciation should now, more than ever, correlate closely the rest of the course in school music and other subjects on the program and also inspire children to study musical instruments. In the fourth grade a contact should be maintained with the earlier lessons in appreciation which have been used in a transitional sense. The study of descriptive music should be enlarged upon. Lessons emphasizing the preparation for part singing, by calling for a discussion of rounds and duets with vocal and instrumental records, should be provided.

The children must participate by singing and humming. Further interest in instrumental music must be created by a study of instruments in trio combinations of different and similar families or choirs of instruments. The full orchestra and the division into choirs must be presented. Charts and records illustrating all of these points are required. The earlier contact established with music of other lands must receive increased attention not only in the use of lullabies, but also by the presentation of folk-songs and characteristic dance types. Lessons on music history and biography are continued by providing a few lessons on the early and later lives of famous composers.

All of the musical elements calling for discrimination should be related in this type of lesson. Contrast of musical mood in opposite types of compositions should call for further individual discrimination. Contrast of compositions of a given form; such as the different types of marches, will supplement this work. Theme recognition must be continued as well as the study of characteristic rhythms. Participation in all of the work must be emphasized and free interpretation of rhythmic suggestion called for. General lessons correlating music with other subjects on the school program and with seasonal celebrations must be provided in the assembly and class-room.

The Fifth Grade

THE FIFTH grade course should be concerned with an elaboration of the aims, material and procedure of the fourth grade. Musical criticism, which calls for a broader background of discrimination, should be considered in planning the lessons. An extension of the interest of children in vocal music calls for an exploitation of two and three-part vocal music in the duet and trio types. The relation of the harmonic or supplementary parts to the melody should be brought out in vocal and instrumental combinations. The relation of the solo to the accompaniment and the possible counter-melody or obligato part should be introduced.

A review and further discussion of the orchestra and its choirs of instruments should be provided. A contrast of the types of women's and men's voices in solo and combination should be given. A study of the origin of patriotic songs may be introduced in correlation with history and a lesson on the national instruments of foreign countries in correlation with geography may be given. A study of the minor mode or scale and its musical possibilities, as 'contrasted with the major, will maintain a contact made earlier in the course with discrimination in mood. The lessons in musical history and biography should appear. A study of the piano as a solo instrument may be taken up.

A contact with descriptive music is made by reviewing and analyzing selections presented earlier in the course. Elementary analyses of simple song forms may be introduced. An elementary presentation of the meaning and significance of pure music may be introduced. Review lessons calling for the ready recognition of the tone quality of orchestral instruments should be provided. A study of the band as contrasted with the orchestra should be given. Program music, that is, single compositions or suites calling for program or explanatory notes, should be presented. The usual lessons in correlation should be given.

The Sixth Grade

THE SIXTH grade course is concerned with a review and a summing up of many of the topics and much of the material which has been used in many different ways in the lower grades. The child is gradually entering into a period of emotional and intellectual development which calls for a more critical presentation of the subject from his point of view. He is capable of enjoying and understanding program music of a type similar to his literature study. The shorter tone poem, including dramatic music to plays, the wholesome type of opera, and instrumental overtures calling for program backgrounds, find ready acceptance and appreciation in the sixth grade.

A review study of the instruments of the orchestra in solo, choir and full ensemble should be provided. The significance of rhythmic suggestion in the accompaniments to national songs will suggest the various types of national instruments and call for a review of the study of national instruments. The lessons should correlate history and geography in calling for a discussion of the customs and occupation of various peoples at home and abroad. A further development of the analyses of form should be given.

The pupils should be initiated into the meaning of part-songs in a contrapuntal sense and also the contrast of narrative and mood songs. Individual expression of reaction to interpretative songs should be continued either by a written or oral lesson. A review of American Indian music and of the development of typical rhythms may be traced. The meaning of musical terms may be established by a review of selections without titles, but calling for mood and *tempi* only. A study of the string quartet and chamber music may be made.

A well conceived plan of lessons in music appreciation will insure the required fixation of the fundamental principles of aesthetic enjoyment, knowledge and understanding of the many-sided relations of our wonderful musical art. The course in music appreciation has been accorded a high place in the modern progressive scheme of education, and its universal adoption should not be withheld as it is the rightful heritage of childhood.

(Continued on page 402)

Band and Orchestra Department

(Continued from page 354)

political and artistic bolshevism found its roots, and yet, out of it a plant will finally arise with the strength and vitality of an oak.

What are the proofs? Present conditions in the world of music are similar to those which existed after the Thirty Years' War. The European orchestras are disintegrating for lack of monetary nourishment. The best ones of those which have survived cannot exist without the aid of governments.

The members of all European orchestras are underpaid; they are living today on about seventy-five per cent. of their pre-war economic strength. Their morale and discipline are at low ebb. I know of a number of instances where the members of orchestras have rebelled against the behavior of their conductors while they were being directed.

The Screened Conductor

THE NORMAL attitude of the orchestra musician towards its conductor is that of loyalty, but this loyalty is too often tested to the breaking point by the leader who forgets that he is dealing with thinking human beings, who forgets that he is the interpreter of works written by musicians usually greater than himself, who *thinks* that the musicians in the orchestra do not realize his shortcomings. The prominence of the conductor is on the wane and the time is not far distant when we shall have concealed conductors. The beam of the spotlight is growing dimmer.

Economic conditions have had a marked influence on the compositions which have been written since the war. The composer was compelled to become a musical Bolshevik. It is useless for him to write compositions demanding a large apparatus for performance; there is no money to pay for rehearsals and everyone knows the fate of compositions ill prepared for public performance. He had to look for new paths, but to do this successfully he discarded all tradition. His only hope of attracting notice lay in seeking musical notoriety. He succeeded through the negation of all established standards. He is creating new standards for himself, and it is certain that many of these will be the standards of the future. He further looked about for new mediums of transference of his thoughts; these he found in the chamber music combinations, and so today we find that every European composer of prominence is penning his thoughts with an eye to their economic production.

And we in America! We have the finest orchestras in the world; we have the wealth which enables the so-called "patrons of art" to wipe out every deficit which is presented at the end of the season. But we also live in the afterglow of the early twentieth century light, often mistaking it for a light of real warmth.

The members of our orchestras are the best artists of their respective instruments which good salaries can procure. On the whole they are, at least outwardly, a contented, satisfied body of men. Every orchestra musician, without exception, is worthy of his hire. If he or his union think that he deserves better pay, don't begrudge him this thought. I believe that I understand the psychology of the orchestra musicians' attitude thoroughly. I have come in contact with them from my earliest youth. I have been one of them and I have led them. I *know* the truth of the saying that every man, from the concert-master to the striker of the cymbals, leaves hope behind him as soon as he enters the membership of an orchestra.

The Orchestra Player's Leisure

EVERY VIOLINIST has at one time hitched his wagon to a Kreisler, every cellist to a Casals, every bass player to a Kuessevitzki, and every other player has nursed a little Buddha of his own making in his breast. Their idealism is seldom killed; it may be dormant, but it is alive. It would surprise many of you if I told you that string players in movie orchestras who play three hundred and sixty-five days of the year play during their short rest periods the string quartets of our classics. Then there is the cellist who sits at the fourth stand of an orchestra—after playing a symphony concert and crawling into bed, he was once roused out of his first sleep by the telephone, inviting him to come to a musician's house, where Ysaye was staying, to play quartets. That man dressed, traveled about eight miles and played quartets until three o'clock in the morning, not because Ysaye wished it, but because he wanted *to be himself* for a few hours.

In citing these instances I wish merely to emphasize the fact that not only the conductor but also every musician in his orchestra is an idealist at heart.

It is becoming increasingly difficult to procure players of wind instruments and double bass players for our orchestras, and this again may be laid to the results of the last war. Disarmament has already taken place and disarmament will continue. In central Europe most military bands have been disbanded. Other nations will follow. But these bands supplied all orchestras with those necessary wind instruments. Young men learned to play band instruments because they found a comparatively soft berth in the military bands during their years of enforced military service. Now this cause no longer exists. Competent players of wind instruments are becoming scarcer and scarcer.

This is also one of the important reasons why so many compositions are being written for so-called chamber music orchestras. New societies have been and are being formed all over the world for the performance of these compositions. Then, too, new combinations of instruments are being tried, and some are roving distinctly successful. I have only to mention the combinations in our so-called jazz organizations which are providing new and at the same time really beautiful colors. These are significant results of economic conditions! New ideals may arise and even supplant those of times past, but they will never destroy them because all ideals will ever share their immortality with the great spirit of the Universe.

Self-Test Questions on Mr. Weidig's Article

1. *Give a simple definition of the modern orchestra.*
2. *Why was so little music composed during the latter half of the seventeenth century?*
3. *What wos the era of "minioture music" and what composers were connected with it?*
4. *How hos the World Wor influenced the production of chamber music?*
5. *Nome three dangers to which the modern orchestra is exposed.*

"I feel strongly that we cannot become a really musicol nation until we give first consideration to grand opera. I believe it is the most representative of all musicol art forms because it calls upon all of them for its successful expression. Moreover, I believe it gets closer to the people than does any other form of music; it comes nearer to representing their hopes, ambitions and ideals."—WILLIAM S. BRADY.

Choosing a Singer's Career

(*Continued from page 383*)

Let the reader name over in his mind the great singers he has heard and see if each one does not have all these qualifications with the possible exception of the last. Most well-known artists have been helped financially by kind friends. Those who have voices that are too weak, too short in compass, or unlovely in quality, usually fall by the wayside sooner or later. Certainly there have been cases, like Lilli Lehmann, in which voices have been weak in the beginning but, by dint of fine methods and incredible perseverance, have been developed into firm, strong organs. But it is the exception that proves the rule. All of our modern operas are so heavily orchestrated that only voices of exceptional firmness and vitality can carry on with satisfaction. The only exception is the coloratura soprano, and the coloratura operas are given less and less, and then usually for some brilliant star.

One should consider health and physical endurance in taking up a singer's career. Radiant health is an absolute necessity for a singer. The strain of long rehearsals and hours of study and the continual travel to meet engagements require a cast-iron constitution. Here is an example. An artist sang in "Die Meistersinger" in Leipzig on Saturday, in "Der Rosenkavalier" in Berlin on Sunday; went to Paris on Monday by aeroplane to sing "Faust" that night; back to Berlin by air the next day for rehearsal of "Tosca," which he sang Wednesday night. Damrosch tells in his fascinating book that after he had conducted an opera performance in the evening, he and Nordica worked the rest of the night on "Die Walkire," as she did not know her part and was scheduled to sing it the next evening. Not a small test of endurance, I assure you. If Nordica had not had nerves of steel she could not have sung the following night.

Where Patience is a Necessity

IT SEEMS sometimes as if the hardest part of a singer's career is the long waiting for opportunities and the constant defeats met with, for which he is not to blame. It requires a cast-iron nerve to be an artist and to fight one's way up the ladder. And then, as Caruso said, it is harder to stay at the top than it was to climb up. Perhaps that is why many singers become interested in some form of mental philosophy. It helps them to keep discouragement under foot and their courage at the white-hot fighting point all the time. You must be a jubilant optimist twenty-four hours of the day, if you are to succeed as an operatic artist.

A good memory is a necessity for a singer, for in these days all singers must sing without notes even in concert. Some singers learn very slowly and keep what they learn. Others learn quickly and forget just as quickly. But memory is something that can be trained by careful study and perseverance.

A talent for singing is the underlying gift that makes more than anything else for success. If the singer has this gift to a high degree, an audience can be stirred to interest even if the voice is somewhat insufficient. All successful singers have it whatever else may be their failings. It cannot be described, nor can it be gained to any great extent from teachers. It is closely akin to "personality": it is a gift for making a sympathetic contact with an audience and projecting the song over the footlights into the hearts of the listeners. I repeat, *this is the singer's great gift.*

The student who is looking forward to a career should sing and sing and sing before small audiences—not of friends and relatives, but of entire strangers—where the element of personal affection is entirely eliminated and the judgment of the audience unprejudiced. Then he should analyze his results with absolutely cold-blooded judgment just as though he were thinking of someone else. If he concludes that he has not succeeded in moving his audiences, he should calmly decide to do something else in music or give it up.

The Money Question

NOW we come to money. Usually the singer with the real gift for singing has no money. But it is also true that if the singer has the "grit" to succeed in a career as a singer he or she has the "grit" to find the money somewhere. "Where there is a will there is a way." Nearly all singers are educated with someone else's money. It is a long and expensive training and the student should be free to devote his entire time, energy and thought to study. But if one can make the fight, the very fighting makes for character and personal force that helps mightily to carry one through to success.

There is one more avenue open to those whose voices are insufficient for a singer's career. That is teaching. There are thousands of young singers who desire to learn to sing, and it makes a good career for a singer to combine church and concert work with teaching. It would be easy to name dozens of singers, fairly successful in concert work (some very successful), who have taken up teaching with the greatest success and satisfaction. Teaching is really the great "business" of the musical profession.

The Studio Bulletin Board

TO THE ETUDE:

I am an admirer of the ETUDE, having been a subscriber and secured subscriptions from others for a number of years. I look forward with much interest each month to its arrival and enjoy not only the splendid music but also the many articles which have proven "golden grain" in my teaching experience.

I am devoted to my profession and strive continually to put all my interest into it in order to enable the pupils to understand and appreciate it more. In my studio is a bulletin for which pupils get clippings of musical interest from the newspapers and magazines. This not only causes them to read more but also familiarizes them with the famous musicians and keeps them informed of events in the musical world. I also have a chart which keeps a record of the entire term. At the close of the month the pupils having taken full time and having good lessons receive gold stars, while the next highest receive red stars. This causes the majority of the class to work harder, knowing the others are watching their progress.

I also divide the class into sections. Each section strives to outdo the other, and, at the last, the losing side entertains the winning side.

EUNICE C. SINGLETON.

Answers to Can You Tell? GROUP No. 1

(SEE PAGE 342, THIS ISSUE)

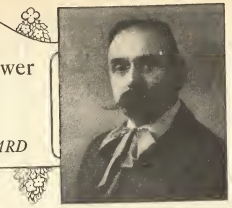
1. Johann Strauss, Jr.
2. Jenny Lind (1820-1887).
3. Adoration.
4. Three. The G clef (𝄞); the F clef (𝄢); and the C clef (𝄡).
5. Haydn.
6. "Messiah."
7. Stradivarius.
8. Johann Sebastian Bach.
9. "Do" applies to the vocal, "Tonic" to the harmonic and "key-note" to the pianistic element of the scale.
10. Ireland, Hungary, Japan, China, Scotland.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD



Sub-Dominant—Sub-Mediant.

Q. My teacher tells me that the sub-dominant of a key is the note just below the dominant. Thus, in the key of C, F is the sub-dominant because it is the note below the dominant G. Also, the sub-mediant is the note just below the mediant. So, in the key of C, D is the sub-mediant, because it is the note just below the mediant E. Are these names stated correctly?—MacD., West Warwick, Rhode Island.

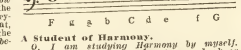
A. They are correctly named, but incorrectly explained. In the key of C, G is the dominant or a fifth above the key-note; F is the sub-dominant, a *fifth descending below the key-note, C.* In the key of C, E is the mediant, or the note midway between the key-note and the dominant; A is the sub-mediant, or the note midway descending between the key-note and the sub-dominant (or a *fifth below the mediant*).

The Clefs—Absolute Pitch—Various Uses.

Q. Will you please tell me all that is useful for me to know about the clefs, explaining as briefly as possible their employment and any special characteristics necessary for me to know—Bertha, Anderson, Indiana.

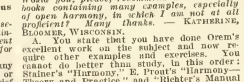
A. The principal property of a clef (any clef) is to determine the absolute pitch or sound of the note represented by the clef and from that note to determine the relative pitch of other notes. The three clefs (from the French *clef*, or *cle*, meaning key) are the F, the C and G clefs.

Ex. 1



The positions of these three clefs are related to each other by the frequently recurring interval, in music, of the perfect fifth.

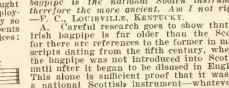
Ex. 2



Staff or Stave of Eleven Lines.

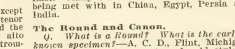
The base, foundation, or bass-clef is the F clef, from which the others are reckoned. This clef (which had formerly a shape resembling the letter **P**) places note F on the fourth line of the great staff of eleven lines. Ascending a perfect fifth (F, g, a, b, C) we find the C clef on the sixth line of the great staff. Again ascending a perfect fifth to the eighth line of the staff (C, d, e, f, G) we find the G clef. Today, however, the great staff no longer exists. Its place having been taken by two staves of five lines each, joined by a brace, the connecting line (the sixth) occurring as a small (or leger) line upon which the C clef is placed midway—a perfect fifth—guaranteed to bring complete results between the two staves and between the two clefs. F and G. The use of clefs was thought necessary principally to avoid the many ledger additional lines, and they so serve today. The compass herewith represents the usual range of ordinary or chorus voices:

Ex. 3



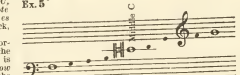
The C clef is found upon all lines except the fifth. It is used for the alto and tenor voices, for the viola (erroneously termed the alto because the clef employed is the alto clef, but it plays the tenor part), the trombones, and the upper notes of the bassoon and violoncello. The following are all presentations of the note C:

Ex. 4



The position of this note C (and its clef), exactly in the middle between the two staves, also midway between the F clef and the G clef, a perfect fifth from each, has given it the name of "middle C." By a curious coincidence, this "middle C" also happens to be about the middle of the keyboard of the piano.

Ex. 5



A Student of Harmony.

Q. I am studying Harmony by myself. Would you please recommend me a book or books containing many examples, especially of open harmony, in which I am not at all proficient? Many thanks. — KATHERINE, BLOOMER, WISCONSIN.

A. You state that you have done Orem's excellent work on the subject and now require other examples and exercises. You cannot do better than study, in this order: Stainer's "Harmony," E. Prout's "Harmony—Theory and Practice," and "Richter's Manual of Harmony."

Difference Between Music and Noise.

Q. I am a teacher of singing. My pupils often embarrass me by asking how to define the difference between a musical note and a noise. Of course I know, the music as I know the difference between sour and sweet, but I cannot describe it correctly and briefly. R. P. New Bedford, Massachusetts.

A. Sound is a disturbance of the atmosphere communicated to the drum of the ear. When the disturbance is caused by the shock of some irregular body, a noise is the result; when the atmosphere is set in motion by the regular impulsion of a symmetrical body or force, the result is a musical note. The definition may be illustrated by thinking of the surface of a calm lake (the atmosphere), into which a large stone or a mass of earth is thrown (the irregular body); the result is a splash and confused disturbance of the water (the noise). Now take a small, round or oval pebble (the symmetrical body), toss it gently into the lake and see the result in an ever-increasing number of concentric circles (the musical note). Again, when a chair or other irregular body is overturned, the air is displaced violently and forced against the ear-drum, producing a noise. Whereas a musical note, sung or played, sets up a regular series of symmetrical air-waves which, striking the ear-drum, produce a corresponding series of sympathetic vibrations in the ear; the result is a musical note. We classify musical notes by their quality (timbre), their pitch, their intensity and their duration—but all this is another question.

Bagpipes: Irish, Scotch, or English.

Q. Which are the older Bagpipes, Irish or Scotch? I have always understood that the bagpipe is the national Scotch instrument, therefore the more ancient. Am I not right? —F. C., LOUISVILLE, KENTUCKY.

A. Careful research goes to show that the Irish bagpipe is far older than the Scotch, for there are references to the former in manuscripts dating from the fifth century, whereas the bagpipe was not introduced into Scotland until after the year 1000 and probably later. This alone is sufficient proof that it was not a national Scottish instrument—whatever it may be today. The bagpipe is a very ancient wind instrument. It was formerly almost universal, while today it is only found in parts of Italy, Calabria, Sicily, Brittany, Poland, Scotland and Ireland. It is commonly believed that the instrument originated in the East. Many travellers have mentioned it as being met with in China, Egypt, Persia and India.

The Round and Canon.

Q. What is a Round? What is the earliest known specimen?—A. C. D., Flint, Michigan.

A. A Round is an extremely old style of English composition for voices, in the form of a Canon in the unison or octave. Its earliest forms were usually set to secular words, some having an extra couplet of sacred words. The earliest one known is "Sumer Is Icumen In," of the early thirteenth century (British Museum, London, England). Rounds were quite popular prior to that, for one, Walter Mapes, a priest of Oxford, wrote about them much before that time. The Round is sung by several voices, each singing the same air, but each beginning at a stated interval of time after the other, with the effect, when all are singing, of a piece in full harmony, similar to the well-known tune of *The Three Blind Mice.* The singing of Rounds, Catches and Canons, is still practiced in England and Wales. *(Continued on page 467)*

Organist's Etude

(*Continued from page 385*)

uncovered for present-day uses of all sorts, many a venerable tune is stripped of its ecclesiastical trappings and shown up in its all-too-secular origins, to the obvious discomfiture of the church and the detriment of church music.

Without taking up the cudgels either pro or con in this question, it might be fair to ask to what extent borrowing is justified in view of the quantity of material available. An overwhelming array of figures, based upon the investigations of one of our finest American musical scholars, who speaks with particular authority upon matters of church music and hymnology, is presented by Dr. Waldo Selden Pratt in his "Musical Ministries in the Church," from which we quote, as follows:

"Hymnody as a field of scientific study is positively appalling in its extent. The Biblical student finds the Psalter, the only extant collection of Hebrew hymnody, no small problem alone, and yet the Psalter contains only 150 hymns—to which, perhaps, a score or two may be added from other parts of the Bible. Compared with this small group Christian hymnody spreads out until it seems to have no limits...The Latin Church adds to these at least 2,500 more hymns...Since the sixteenth century the multiplication of hymns has been almost inconceivably rapid. German hymnody decidedly overtops all others, with its stupendous total of over 100,000 registered hymns. In 1891, when Julian's monumental *Dictionary of Hymnology* appeared, it was calculated by the editor that the total number of Christian hymns in all languages was 'not less than 400,000.'

"No comprehensive data are available as to the number of tunes that have come into existence and use along with these hymns. The Mediaeval Church brought over to us several hundreds of Gregorian melodies. The number of German chorales is certainly many thousands, for a single collection published as far back as 1776 contained a selection of no less than 2,000. An American student whose specialty is the tunes of England and America has a card catalogue in process of construction that already contains over 40,000 entries. The grand total of tunes is also constantly increasing everywhere."

In view of these figures which are decidedly conservative it would seem fair to suggest to anyone contemplating borrowing from a secular source, at least, that it might be well to investigate what has already been written distinctively for the church. It would seem a justifiable assumption that music composed primarily for the church, would be more appropriate whenever available, than that whose origins are secular, no matter how attractive musically the secular composition may be. At any rate, in adhering to the definitely religious type of composition, there is no danger of falling into awkward associations or discovering troublesome antecedents!

Educational Study Notes

(*Continued from page 381*)

I am a Pirate, by Richard Pitcher.

We hasten to assure any readers who may be worried about the matter that Mr. Pitcher is not *really* a pirate at all—only a composer. Still he must have had some very near association with the ilk to be able so successfully to portray the piratical gruffness and humor. His themes are clever, and demand firm touch and strong accentuation.

Let's see how much humor you can get into this piece. As a preparation, read (or re-read) *Treasure Island*; here you will find the very finest pirate of all, Captain John Silver, one of the immortals.

Cantique d'Amour, by Henry Tolhurst.

Like Mr. Borowski with his marvelous *Adoration*, Mr. Tolhurst knows the trick of writing a fine flowing melody. This "Love Song," which like the *Adoration* is in the key of D Major, is one of his happiest inspirations, and (best of all) contains no unmitted difficulties or awkward intervals.

Play this in a flowing manner, and above all do not hurry it.

The low notes at the end give a fine chance for the rich timbre which is so lovely in a violin.

Vesper Recessional, by George S. Schuler.

A straightforward march in which the key-relationships are well planned and the registration plainly indicated. The tonality scheme of the Trio is particularly good and offers ample opportunity for solo effects. The last fourteen measures are the Coda, and the diminuendo contained therein is very descriptive of the passing of the procession.

Mr. Schuler's organ writing is always dependably good. It shows a thorough knowledge of the medium and a keen insight into the science of composition.

The Sandman, by Ora Hart Weddle.

Many composers have written "sandman" music. Among them we might mention Johannes Brahms, John Alden Carpenter, and—Sarah Talbert in this very issue. This piece, by the composer of "Little Hands," is very attractive elementary piano material. It presents no very formidable difficulties.

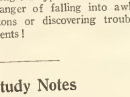
We presume everyone knows the identity of the sandman. If not, we would inform them that he is a mythical person who put children to sleep by rubbing sand in their eyes.

Pickaninny Sandman, by Sarah Talbert.

Good negro lullabies, so popular in the "nineties" and in the early years of the present century, have recently been entirely overshadowed by the emphasis on negro "spirituals." This is both a gain and a loss, but principally the latter; and so it was with a great deal of pleasure that our eyes alighted on this song by Sarah Talbert. It is a thoroughly characteristic number and, we prophesy, will be a great delight to sing and to hear.

The phrases which are to be hummed are particularly to our liking. In these the portamento should be used—that is, the voice must glide or *slide* from one note to another.

Be Near Me, Father, by William M. Felton.


WILLIAM M. FELTON

This sacred song is one of the very best we have seen for many a day. The decidly devotional character of the text and the themes; the strong harmonic background; the well-planned climaxes; all these things attest to Mr. Felton's great gift as a composer.

The thematic development of *Be Near Me, Father* is very logical and satisfying. So often, nowadays, composers are at pains to carry out in subsequent measures any ideas contained in the first eight or six-teen measure sentence. As a result, their compositions have no very noticeable unity; they do not hold together.

Be sure to sound the *r* at the end of the word "near."

For the section commencing "Swiftly breaks the tempest" a different tempo and a different tone-color should be employed. At "In the hour of parting" you must put into your singing all the expression you can command.

Dream Garden, by Lily Strickland.

We have often had occasion to mention, in these columns, the reasons for Miss Strickland's preeminence in the vocal field. Few composers can command such a winning lyricism, few vary their rhythms in such an interesting way. As an evidence of the latter, notice how, in *Dream Garden*, there is a shift from 6/8 to 9/8 which is entirely charming.

There is an airy grace to the themes of this song quite typical of this composer's style. The poem is truly a gem, and offers all sorts of opportunities for interesting interpretation.

Somehow, gardens seem to inspire composers to produce very beautiful music indeed. Claude Debussy, the great French composer, wrote a piece called "Jardins sous la Pluie" ("Rain-drenched Gardens") which is one of his best inspirations. And James Francis Cooke's "Sea Gardens," though of an entirely different type, is a worthy successor to this French masterpiece.

"Moods should have nothing to do with your interpretations. Music is music and is a creation of intervals. Bach, than whom the world has had no greater genius, never knew or thought of dynamics. Really, dynamics play no serious part in music, which at best is a thing of intervals."—PERCY GRAINGER.

Etude Letter Box

Right Thought—Wonder Wrought

TO THE ETUDE:

In some cases pupils act, then think. Frequently the latter process is omitted entirely. Wrong methods and wrong ideas as well as bad practicing cause much unnecessary trouble to the teacher and retard progress.

Is it necessary to play a phrase several times wrong before it is played right? Is it not infinitely easier to practice perfectly from the beginning? This is possible with earnest effort. Then, if it is given right once, why ever again play it wrong?

It is well to watch how right habits in music study can be acquired and how obstacles and difficulties that may seem insurmountable are readily overcome by right thinking. This is true economy.

OSCAR DEIS.

Keyboard Cards

TO THE ETUDE:

The most effective and interesting of the new methods of teaching beginners on the piano which has come to my knowledge is the game of *Keyboard Cards*, invented by Miss Virginia Whittingham of Short Hills, N. J. Ordinarily it is necessary first to teach the pupil the names of the keys on the keyboard, and then to teach him the corresponding note for each on the staff; but the game of *Keyboard Cards* combines these two operations in one, and at the same time commands the enthusiastic interest of the children because it can be played as a game.

The game consists of a number of cards neatly cut to fit over each key on the actual keyboard of the piano; there being a card for every key, both black and white. On the face of each card is printed the staff, clef and its note on the staff. The teacher deals out an equal number of cards to himself and the pupil; and then both start putting the cards over their proper keys on the keyboard as rapidly as possible. The one who covers the third of three adjoining keys, the other two of which are already covered, takes those three cards off the keyboard and puts them aside. They are his first trick.

The person who has the most number of tricks when all the cards are gone, wins the game.

Sometimes two pupils may play the game together, and find that they both gain an intimate and accurate knowledge of all the notes in an astonishingly short period. The pupils also like to take the game home and play it alone by timing themselves to see how long it takes them to cover the whole keyboard. Since I have been using these cards the lesson hour has been one long romp for my beginners' class.

CLARENCE A. BRODEUR.

The Neglected Fourth and Fifth

TO THE ETUDE:

The task of developing the fingers to an equal degree of strength has demanded the attention of teachers ever since the piano itself was developed, but, though innumerable technical works have been produced with this end in view, the fact remains that the fourth and fifth fingers are still lamentably neglected. Where young pupils are being taught it is, of course, inadvisable to put any strain whatever on the delicate muscles. In such cases the instruction should be confined to an effort toward correct position, making the weak side of the hand "sit up" properly and perform its work as independently as possible.

However, when the pupil is more advanced, and in the case of a reasonably progressive adult beginner, very special exercises may be used which are extremely beneficial. Any exercises for *quiet hand* may be chosen, but the best within my experience are those contained in Henri Herz "Scales and Exercises." The figure starts as follows:

3	2	1	3	2
CDC, DED, EFE, FGF, EFE, DED, C,				
R.H.	1 4 1,	4 5 4,	1 4 1,	4 5 4, 1
L.H.	5 4 5,	4 1 4,	1 4 5,	1 4 5, 1 4 5, 1

and may be finished as follows:

3	2	1	3	2
CDC, DED, EFE, FGF, EFE, DED, C,				
R.H.	1 4 1,	4 5 4,	1 4 1,	4 5 4, 1
L.H.	5 4 5,	4 1 4,	1 4 5,	1 4 5, 1 4 5, 1

using only the thumb, fourth and fifth throughout the several pages.

In some instances, an interval of a third will occur between the fourth and fifth, but this is a beneficial stretch and should be employed wherever practicable. The hands should be exercised independently, as greater attention can be given the tone quality developed by each finger. The frequent passing of the thumb under the hand is another secondary benefit attaching to this method of practice.

The teacher will find that it may be best carefully to work out and mark the fingering for younger pupils, but those farther advanced will gain greatly by doing this work for themselves. There are several fingerings possible, some better than others, and an interested student will be glad to experiment to find the best for his individual development.

MRS. WILLIAM C. BUDGE.

Self-Expression

TO THE ETUDE:

Deep in the heart of every one the germ of music lies dormant, awaiting the influence of proper guidance and cultivation.

The art of music cultivation requires the building of a foundation of skilful technic, and this technic must be attained without impairment of the pupil's individuality. Rather with the pupil's growth in music must his personality be developed to the degree of finding expression for the beautiful qualities of character and soul.

OSCAR DEIS.

Pioneering for Music

TO THE ETUDE:

I have read with much interest the editorial in the August, 1926, ETUDE, "Our Pioneers." It seems that professional musicians worship the great master musicians of the past and present as though they were absolutely without fault. If a young person, in taking lessons, tries to offer any new ideas, it is like putting a match to a stick of dynamite. The teacher fairly shouts, "Who are you and *what* are you that you dare to do such a thing?" So how are young people going to develop independent ideas in musical thinking?

In other professions they use the past as a foundation for the future. Why not in music? Then the students will be enabled to push forward to the new goals and new joys of the future.

A READER.

Musical Smiles

By I. H. Motes

The Artistic Temperament

David Bispham was undergoing the ministrations of the ship's barber.

"I 'opes," said the barber, "that we shall 'ave the pleasure of 'earin' you at the concert, to-night."

"No," explained the famous singer, "I've had a long and exhausting season in America, and within a few days I am to open in London. I have decided not to do anything on this voyage."

"It's the same way with me," said the barber, understandingly. "When I'm hashore I never looks at a razor."

Visitor to student: "Have you any 'oboes in your band?"

Student to visitor: "No—they are all students."

A musician approached a banker for a donation of $5.00 to help bury a deceased saxophone player—To which the banker replied: "Here's $25.00, bury five of them."—*The Sinfonian.*

A musician we talked with the other day evidently is a reader of Anatole France. The latter once said, "Apropos of Shakespeare, I will talk of myself."—*Pacific Coast Musician.*

Resigned

Ermyntrude—They tell me you love music.

Reginald—Yes, but never mind; keep on playing.—*The Sydney Bulletin.*

Figuratively Speaking

"Are those chords from Chopin?"

"No, they're Handel bars."—*Purple Cow.*

The invention of the harp was due to an accident, we read. On the other hand, the inventor of the bagpipes got the idea through stepping on a cat.—*Punch.*

A Good Excuse

Little Bobbie would not sing in school. His teacher insisted that he do so or give a reasonable excuse.

Bobbie (half-sobbing): "I don't want to sing 'cause mother says I sing just like dad, and you ought to hear him!"—*Musical America.*

Adaptable

Prof. Fugue: "When will it be convenient for your daughter to take her music lesson?"

Dad: "Any time when I'm not at home."

Questions and Answers

(Continued from page 397)

Correct Position at the Piano.

Q. At many of the recitals attended during the year, I have noticed the peculiar manner in which the pupils sat at the piano and near it. Will you hold their arms and hands, kindly tell me what is the correct position of body, arms and hands?—L. S., Tennessee.

A. Have your seat low rather than high; sit erect without stiffness, your feet within touch of the pedals so that you may use them without any noticeable movement; your arms loose at your side, imparting a movement from side to side—not forward and backward; the wrists loose and held in line with the arms; the thumbs held over the keyboard, not hanging down; for scale passages incline the hands slightly in towards thumbs, not out towards little fingers. There should be *no affectation*, no peculiar movements of head, body, arms or hands; nothing to detract from the recital but the composer's music. The hiatus, indicated by dots in your question, is treated in a reply by letter.

Position of the Thumb in Scales, and Generally.

Q. In playing my scales and in my technical studies, I find that my thumb seems to perform more slowly and with less certainty than my other fingers. What do you think is the cause, and how can I improve?—MARY B., ARLINGTON, MASS.

A. From your brief description, I take it that you have that faulty position of thumb which is a most common fault of finger position: Instead of keeping your fingers and thumb over the keys in the regular five-finger position, you *let the thumb hang down below the key-board.* Thus, instead of putting the thumb down on its note you have to lift it and pass it forward over its key. Consequently, not only is the thumb slower and less certain in action, but its appearance in most ungraceful and the other fingers lose in depth and sympathetic touch. Then again, the thumb should be near the index finger ready to make the under-pass without hesitation, the hands following behind inwards, toward the thumb, not toward the little finger.

Simple Modulations.

Q. Briefly stated, what is the best rule to observe in modulating (1) into the nearest sharp key and (ii) into the nearest flat key?—ESSA S., WEST NEWTON, MASSACHUSETTS.

A. (i) To pass, without shock, into the nearest sharp key, change (in the fourth) (ii) into the nearest flatter key, flatten the seventh. In each, make the new note form part of a dominant seventh. Thus 2 will be the leading note of the new key; the new 5 will be the dominant seventh of the new key) and resolve regularly into the new key.

Equal Temperament—Bach's 48 Preludes and Fugues.

Q. Will you please give a brief definition of Equal Temperament? When was it first employed and what are its advantages?—C. D. PROVIDENCE, RHODE ISLAND.

A. Equal Temperament is the division of the octave "into twelve equal parts." Its only advantages may be summed up in the fact that all instruments such as pianos, organs and so forth) tuned by equal temperament sound alike as regards pitch. Although it was established theoretically since the beginning of the sixteenth century, it was not adopted practically until the time of Bach (1685-1750) who did much to bring it into general use by the composition of his 48 Preludes and Fugues (the "Well-tempered Clavichord").

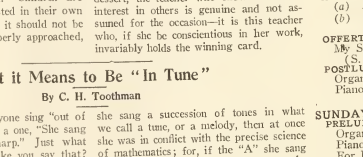
Hymn to Saint John the Baptist.

Q. In looking through an old number of THE ETUDE, *I find reference to a "Hymn to Saint John the Baptist," which was made use of by Guido d'Arezzo for the names of the solfeggio notes; but the music is not given. Will you please favor me with the music in modern form and give me any other particulars which may be interesting?*—BERTHA C. BELMONT AVE., CHICAGO.

A. Gui d'Arezzo (erroneously called "Guido" d'Arezzo) was born about the year 995 near Paris (France), whence the French name "Gui." He was educated in the convent of St. Maure-des-Fossés, near Paris, became a Benedictine monk and journeyed to Italy, finally arriving at Arezzo (whence he received the name of "Guido," Italian for Gui). He was renowned for his knowledge of music and for his many inventions in the art of writing and reading music. In order to help the church choristers memorize the notes of the scale and its intervals, he made use of the first syllable of each line of the *Hymn to St. John the Baptist*, which happened to occur on successive ascending notes of the scale which, at that period, was hexachordal (consisting of six notes). There are several variations of the hymn, none, however, reaching the initial syllables. The Latin words are:

Ut queant laxis *Resonare fibris*
Mira gestorum *Famuli tuorum*
Solve polluti *Labii reatum*
Sancte Johannes!

The music in modern notation is:



As the system then in use was hexachordal, there was no seventh degree of the scale. However, it is evident that when the scale was extended to the octave, the name given to the seventh degree became *Si* or *Ti*, the initials of the concluding words, *Sancte Johannes.*

Truths Sought In Semi-Serious Style.

Q. What is meant by "semi-classic style?" What are dissonances? What are chords of "great and of unrest?" What is the correct way to tell when music is written in a minor key?—C. D. EWING, NEBRASKA.

A. Play a Bach *Chorale* as written; then proceed to "Bach *Chorale* as would be a "semi-classic vein" or mood. Dissonances are discords, such as intervals of the second, seventh and so forth. Chords of rest are those chords which give a sense of finality, such as the major or minor triad of a full close. Chords of unrest are those which require to be resolved upon a major or minor triad, such as chords of the dominant seventh, ninth, eleventh, thirteenth, diminished seventh, superpations and so forth. To tell if a piece is written in the major or minor keys (modes) look at the very last and lowest note in the bass of the piece—that is, the tonic. If this note is the same as that indicated by the key-signature, then the key is in the major; if they do not agree, then the key is in the minor. Further examination will confirm this for it will be found that the key-signature indicates a minor third above the bass note (la-do).

Department of Public School Music

(Continued from page 391)

Combined Course in History, Appreciation and Harmony

Part VI

(Continued from page 311, April, 1927, issue)

Page numbers referring to *Musical History* study are those in "The Standard History of Music" (Cooke); those aligned with *Appreciation* listings are pages in "Standard History Record Supplement"; and the book for *Harmony* study, to which reference is made, is "Harmony Book for Beginners" (Orem). In each issue is published enough of this course for study during one month.

TERM TWO, PART ONE

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The "Personal Touch"

By Patricia Rayburn

A SENSIBLE realization of the value of the unexpected touch of interest gives returns that may actually be measured in dollars and cents. The music-teacher is foolish if she does not realize this, for not only does she gain the good-will of her pupils and their parents, but she also secures an insight into the character of her pupils that will prove invaluable in her work with them.

The wise teacher, therefore, shows a very real interest in each pupil, in his hobbies, habits, tendencies and notions. We egotistical humans dearly love to talk about ourselves, and most of us will do so upon the slightest provocation. Children are even more naively interested in their own concerns than adults, and it should not be difficult, if they are properly approached, to "draw" them out.

A few minutes spent at the beginning of the lesson in a little discussion of the pupil's interests—what he has been doing, or wanting, or planning—is time well-spent. Perhaps he has just come from school or play, enthusiastic and all a-thrill over some recent event. This little discussion gets it out of his system temporarily and serves as well to establish a friendly feeling between teacher and pupil.

It is the teacher who takes time once in a while to call on the mothers of her pupils and who is interested even when the conversation turns to such homely details as the children's new ties and hair-ribbons and the problem of what to have for dessert, the teacher who shows that this interest in others is genuine and not assumed for the occasion—it is this teacher who, if she be conscientious in her work, invariably holds the winning card.

What it Means to be "In Tune"

By C. H. Toothman

DID you ever hear anyone sing "out of tune?" You say of such a one, "She sang flat," or, "She sang sharp." Just what did the singer do to make you say that?

If she sang flat, her tone was vibrating too slowly for the proper progression of her musical scale. If she sang sharp, then her tone was vibrating too fast. Being in tune is a relative matter. If the singer had sung only one tone, you could not have said she sang out of tune. But when she sang a succession of tones in what we call a tune, or a melody, then at once she was in conflict with the precise science of mathematics; for, if the "A" she sang had a certain number of vibrations to the second, then all the other notes in her scale had to conform to certain mathematical rules. A few vibrations more or less would not be noticed by the ordinary ear; but more would make you say, "she's out of tune!"

Musical Books Reviewed

The Philosophy of Music. By Harriet A. Seymour. Issued in cloth. One hundred and ninety-eight pages. Published by Harper & Brothers, Price, $2.50.

Formerly education was based on the supposition that children started out, at best, as empty vessels in which wisdom, postulates, emotions and experiences were poured as rapidly and as neatly as possible. In this book we take it for granted that the child has inestimable wealth at the very start, and it is the educator's prerogative only to convert it into the coinage of the realm—in other words, to make it of practical worth. The child's great love for music, not only by codes and imperious dictates, is allowed simply to transmute itself into real discrimination and appreciation.

Listen to this child supplying basses to "Old Black Joe" and to this one, at a concert picking out the keynote to each piece. See another hostile to leave the piano, even for supper, and another dancing for the very joy of expressing the different rhythms.

"The Philosophy of Music" is a guide—not on how to "conduct lessons" but on how best to enable children to live and enjoy themselves through music. Since the child loves best of all to educate himself, this plan will surely succeed. It will give the child conscious dignity added to true culture.

"The American Indians and Their Music." By Frances Densmore, published by the Women's Press, New York. One hundred and forty-three pages. Illustrated with photographs. Price, $2.00.

This book will be found especially valuable by those who desire to know the results of the study of Indian Music, the history of Indian Music, the characteristics of the Indian and various types of song.

Miss Densmore is probably the greatest authority upon Indian Music in America. Her original researches have been most important.

The book is written in a thoroughly readable style and is a most useful work.

Reeves' Dictionary of Musicians. Edited by Edmondstoune Duncan. Two hundred and forty-three pages. Bound in cloth. Price, $1.75. Published by William Reeves, Ltd.

Here are important data concerning the lives of famous musicians, given with brevity, with clarity and with justice. (It is interesting to see that Wagner is given twelve lines, Mendelssohn fifteen and Ole Bull one.) So are the great still being classified.

We note that contemporaneous are in no sense neglected, and we turn eagerly to the paragraphs devoted to such favorites as Jeffrey, Farrar and Elman. Essential facts are rarely omitted. In the case of the greater composers, the titles of other biographies are given as references.

Truly, there is a fascination in holding between thumb and finger this book of vest-pocket size containing the concise histories of two thousand five hundred musicians—a world in a nut shell.

Orpheus, or the Music of the Future. By W. J. Turner. Cloth bound, and published by E. P. Dutton and Company. Eighty-three pages; price, $1.00.

Mr. Turner's essay, not (as the title would lead us to expect) on the subject of the music of the future, but rather concerning the music of the past, classical values, and the legislative supremacy of Ludwig van Beethoven.

It is a truism that poets cannot write prose; and the author of this book, being a poet, gives us *poetical* prose always, which, however, is often very charming. His arbitrary opinions are consequently interesting and contain certain striking statements.

His treatment of Bach is quite worth handling on.

"All art is the imagination of love, and music is the imagination of love to sound."

Mr. Turner's little volume contains much brilliance, some futile rambling, and a good percentage of questionable philosophy. The few pages alone are devoted to the future life of composers will be most interesting.

"What sort of music will be listened to in those days? The music of Orpheus. The music that comes out of darkness." In submusic that comes out of darkness." In submusic the author says that Pluto's Orpheus descended into Hell, and heard the Dark descended into Hell, and heard the Dark Ones as apparition, the imagination of love flies, as an apparition, the imagination of love in the midst of death, and in the future as yet that music will exist in the future as yet unimagined. . . . They will not be abstract forms but the apparition of a real love which. forms but the apparition of a real love which. bitten by the serpent of life, descended into the kingdom of Pluto."

The Music of Spanish History to 1600. By J. B. Trend, M. A. Two hundred and eighty-eight pages, bound in cloth. Fifty pages of eight pages, bound in cloth. Fifty pages of musical notation. Published by Hispanic Society of America. Printed by Oxford University Press. Price, $3.00.

This book carries us through the folk-music stage, the rhythmical stage, the transitory stage, and the very cheering stage of harmonical stage, and the very cheering stage of harmonical structure. But it ends rather sadly. "Unfortunately, the history of Spanish Music, unfortunately, the history of Spanish Music, like of the arts, even in Spain."

The curious admixture of Moorish harmony in Spanish music, the love of Morales and Victoria, the Arab scale, the song of the Sibyl, the Jugiares—these are but a few of the items of interest of all enjoying fireside explorations through the dream castles in Spain. Moreover, "there will be music wherever they go," over, "there will be music wherever they go," for the second half of the book is taken up with notations which stream a perfect accompaniment to events in this glowing, langorous paniment to events in this glowing, langorous country of romance and sunshine.

Teddy Bear, and other songs, by H. Fraser-Simson. Cloth bound and published by E. P. Dutton and Company. 43 pages. Price, $2.00.

It was inevitable that, very shortly after its publication, someone would write music to some of the delightful poems in A. A. Milne's "When We Were Very Young." It is Milne's "When We Were Very Young." It is surprising that any musical settings could so nearly attain to the exceeding naïveté and charm of the poetry. Mr. Fraser-Simson has turned out several really spontaneous little songs, of which "Disobedience" and "Sand-between-the-Toes" please us the most.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

CHOIR MASTER'S GUIDE FOR JULY, 1927

Commencing last month, piano pieces which are serviceable as voluntaries are listed in the "Choir Master's Guide." This is for the benefit of the churches without pipe organs.

SUNDAY MORNING, July 3rd

PRELUDE
Organ: Meditation.....*Bervald*
Piano: Album Leaf.....*Schumann*
For Liturgical Services:
Te Deum.....*Hopkins*
ANTHEMS
(*a*) Awake and Sing.....*Stults*
(*b*) O Lord of Heaven and Earth.....*Marks*
OFFERTORY
My Sins, My Sins, My Saviour (S. solo).....*Gilchrist*
POSTLUDE
Organ: March in G.....*Becker*
Piano: Marcia Fantastica.....*Bargiel*

SUNDAY EVENING, July 3rd

PRELUDE
Organ: Choeur Celeste.....*Strang*
Piano: Regret.....*Hawelka*
For Liturgical Services:
Nunc Dimittis.....*Dowty*
ANTHEMS
(*a*) Abide With Me.....*Watkins*
(*b*) Incline Thine Ear.....*Henrich*
OFFERTORY
Now I Have Found a Friend (A. solo).....*Wodell*
POSTLUDE
Organ: Allegro con brio.....*Roberts*
Piano: March of the Pilgrims.....*Engelmann*

SUNDAY MORNING, July 10th

PRELUDE
Organ: Vox Angelica.....*Henrich*
Piano: My Heart is Ever Faithful.....*Bach*
ANTHEMS
(*a*) Praise the Lord.....*Mason*
(*b*) Lord, Take My Life....*Henrich*
OFFERTORY
Dreamland (Violin, with Organ or Piano accpt.).....*Tollhurst*
POSTLUDE
Organ: Festal March.....*Strang*
Piano: Novelette in F.....*Schumann*

SUNDAY EVENING, July 10th

PRELUDE
Organ: Selections from *Miniature Suite*.....*Rogers*
Piano: Nocturne.....*Weil*
ANTHEMS
(*a*) My Soul Is a-Thirst....*Roberts*
(*b*) The Lord is Gracious...*Marlin*
OFFERTORY
Jesus, Lover of My Soul (S. solo).....*MacDougall*
POSTLUDE
Organ: Postlude in D Minor.*Hosmer*
Piano: March Fanfare.....*Becker*

SUNDAY MORNING, July 17th

PRELUDE
Organ: Warum.....*Schumann-Nevin*
Piano: Romance.....*Jensen*
ANTHEMS
(*a*) Pleasant Are Thy Courts
(*b*) When Morning Gilds the Skies *Rompini*
OFFERTORY
The Bright Beyond (Duet for Soprano and Alto).....*Rockwell*
POSTLUDE
Organ: Grand Chorus in F...*Sheppard*
Piano: Onward Christian Soldiers *Sullivan-Martin*

SUNDAY EVENING, July 17th

PRELUDE
Organ: Prelude-Allegro.....*Schuler*
Piano: Night's Magic Spell *Kannerstein*
ANTHEMS
(*a*) Ye Realms of Joy.....*Pike*
(*b*) Softly Now the Light of Day *Moeller*
OFFERTORY
Organ: Berceuse.....*Delbruck*
POSTLUDE
Organ: Festival March.....*Syre*
Piano: Carnival March.....*Bonheur*

SUNDAY MORNING, July 24th

PRELUDE
Organ: The Lost Chord *Sullivan-Mansfield*
Piano: Chapel Bell.....*Flagler*
ANTHEMS
(*a*) Ave Maria.....*Bach-Gounod*
(*b*) O Sing Unto the Lord...*Baines*
OFFERTORY
Tarry With Me, O My Saviour (T. solo).....*Burleigh*
POSTLUDE
Organ: March Brillante.....*Lowden*
Piano: Angels Ever Bright and Fair.....*Handel*

SUNDAY EVENING, July 24th

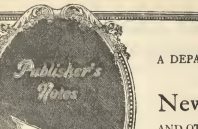
PRELUDE
Organ: Prelude in E Flat.....*Reed*
Piano: Just As I Am.....*Goerdeler*
ANTHEMS
(*a*) O God, Our Help in Ages Past.....*Marks*
(*b*) Eventide.....*Lambrecht*
OFFERTORY
Pilgrims of the Night (B. solo) *Parker*
POSTLUDE
Organ: Grand Choeur Dialogue *Diggle*
Piano: March of the Noble....*Keats*

SUNDAY MORNING, July 31st

PRELUDE
Organ: Melody in D *Williams-Mansfield*
Piano: Impromptu, Op. 90, No. 3 *Schubert*
ANTHEMS
(*a*) O Wisdom.....*Noble*
(*b*) A Hymn of Trust.....*Hanna*
OFFERTORY
To a Wood Violet.....*Felton*
(For Violin, with Organ or Piano accompaniment)
POSTLUDE
Organ: March in B Flat.....*Faulkes*
Piano: Heavenward March....*Vibre*

SUNDAY EVENING, July 31st

PRELUDE
Organ: Chanson Pastorale....*Harris*
Piano: An Evening Reverie. *Armstrong*
ANTHEMS
(*a*) All Through the Day...*Stanford*
(*b*) Jesus Calls Us.....*Cummings*
OFFERTORY
Bow Down Thine Ear (Duet for Soprano and Tenor).....*Martin*
POSTLUDE
Organ: Minuet.....*Handel-Best*
Piano: Sarabande, from Suite XI in D Minor.....*Handel*



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

May, 1927

Album of Study Pieces in Thirds and Sixths	.30
Beginner's Method for the Saxophone	.40
Beginner's Voice Book—Proschowsky	1.50
Book of Part Songs for Boys With Changing Voices	.30
Brahm's First Steps for Young Piano Beginners	.25
Eclectic Piano Studies—Heinze	.35
First Garland of Flowers—Violin and Piano—Weiss	.35
Forty Negro Spirituals—White	.75
Fundamental Studies in Violoncello Technic—Schwartz	.40
H. M. S. Pinafore—Sullivan	.50
Himalayan Sketches—Piano—Strickland	.60
Junior Anthem Book—Barnes	.30
Melodious Study Album for Young Players—Sartorio	.30
Miss Polly's Patch Work Quilt—Operetta —Stults	.45
New Collection of Favorite Songs and Choruses for All Occasions	.10
New First and Third Position Album—Violin and Piano	.50
Ragbag, A—Six American Pieces for Piano—Gilbert	.30
Secular Two-Part Song Collection	.20
Six Recreation Pieces—Four Hands —Bernard	.35
Slumber Songs of the Madonna—Cantata —Strong	.40
Twenty-five Primary Pieces—Wright	.35
Twenty-four Melodious and Progressive Studies—Gurlitt	.30
Very First Pieces Played on the Keyboard —Wright	.25
Violin Method for Beginners—Hathaway	.40

June Wedding Time is Coming

In the month of June, wedding ceremonies make demands of singers and organists. Those singers and organists who wish to avoid using the time-worn numbers will be glad to know that there are a number of very satisfactory songs and compositions suitable for the vocal and instrumental contributions to wedding ceremonies. Among the songs might be mentioned "All for You" (high), Steere, 60 cents; "How I Love Thee" (high), Lawrence, 30 cents; "O, Perfect Love" (high or low voice), Burleigh, 60 cents; "You Came to Me With Love" (high), Braine, 30 cents. For the organist there is the useful volume edited by E. A. Wrift entitled, "Wedding and Funeral Music," price, $2.00. Copies of these and many others may be had for examination.

May Calls for Special Mother's Day and Memorial Day Music

The observance of Mother's Day on the second Sunday in May has become general, many churches having special programs for the occasion. As everyone knows, many songs have been composed on the mother-theme; some of these are particularly appropriate to use in connection with religious services. Probably the most popular is *Memories*, a beautiful little melody by Gertrude Martin Rohrer. This number may be had either as a solo or as a quartet for mixed voices. Prices: As a solo, 40 cents; as a quartet, 10 cents.

There are many excellent part songs for mixed and men's voices suitable for use in connection with the Memorial Day exercises. Copies of both Mother's Day and Memorial Day numbers may be had for examination. In ordering please state the arrangement desired, and if solos are wanted, the approximate range of voice.

Summer Mailings of New Music on Sale

About June 1st we shall begin to send the usual summer packages of New Music On Sale. The packages will not be large, but will contain choice numbers selected from our newer issues for piano, voice, violin or organ. Teachers whose work continues through the summer months will find much useful and interesting material in these assortments. There will be no purchase obligation whatever, and any material not used may be returned for credit at the end of the summer season. Settlement for what has been kept or used to be made after a final statement has been received from us.

No one who has need for supplies of this kind in summer should overlook this means of keeping in active touch with our On Sale department.

A mere verbal card request specifying the class of New Music wanted will place the writer's name on our New Music mailing lists. Only be sure to mention the kind of music we are to send in these monthly packages.

Summer Music Study Class Work

When one notes the extensive exploitation of Summer Study Classes by the leading music colleges, such as that in the display advertising pages of THE ETUDE in this and the past months, he must realize what a general practice Summer Music Study has become. Nor is this practice confined to the metropolitan districts. To the teacher in the rural sections and in the smaller towns the formation of a Summer Study Class presents exceptional opportunities for extending the influence of music in the community.

Through Summer Music Study Classes many who could not otherwise avail themselves of it are afforded the opportunity of becoming acquainted with the history of music, or with harmony and the principles of composition. These are the most popular subjects, but many teachers form classes in music appreciation, and some turn their attention to introducing operettas, pageants, and other musical affairs, such as may be produced out of doors. All of these activities redound to the credit of the teacher, and the interest aroused should result in enlarged classes when the regular fall season begins.

Probably the most frequently used text book for classes in music history is James Francis Cooke's *Standard History of Music*, price $1.50. Its forty-two story lessons, with test questions following each chapter, make it a work admirably adapted for class study, and it is of just sufficient length that it may be covered by a representative class in a Summer Session. A class of children between the ages of six and ten will be charmed with *Young Folks' Picture History of Music*, by the same author. Accompanying each copy is a packet of "cut-out" pictures that are to be pasted in their proper places throughout the book.

Every piano teacher realizes that a knowledge of harmony is most helpful, in fact, well-nigh indispensable to the aspiring piano student. Consequently many teachers conduct classes in theory, harmony and composition, using for this purpose Preston Ware Orem's *Harmony Book for Beginners*, price, $1.25. For younger students Anna Heuermann Hamilton's *Composition for Beginners*, price, $1.00, and for advanced students Orem's *Theory and Composition of Music*, price, $1.25, are excellent.

The THEODORE PRESSER CO. extends the facilities of its service in the selection of suitable material to all who are interested in the formation of Summer Music Study Classes or the production of a musical entertainment. Catalogs and folders covering these subjects are cheerfully furnished and a staff of experts is at all times prepared to make suggestions and answer inquiries.

Italian Lakes—A New Suite For the Pianoforte By James Francis Cooke

Notwithstanding the very flattering demand for the compositions of Mr. James Francis Cooke, the great pressure of his regular professional and business details has been such that he has written nothing since the appearance of the highly successful piano composition, "Sea Gardens," in 1925. Mr. Cooke is now upon a long-awaited, short vacation in Europe. He has found inspiration, however, to undertake a suite for the piano entitled, "Italian Lakes," a series of dream pictures of the gorgeous mountain regions in northern Italy. Two of these have already been completed. One is called "Beautiful Isle" (Isola Bella), a very facile and tuneful Valse Lente; the other is known as "Fire Dance" (La Danza del Fuoco), a brilliant, powerful number which will stand out as a *tour de force* in many pianoforte recitals. The "Beautiful Isle" is about grade four, the "Fire Dance" about grade five. Those who desire these novelties immediately upon publication may order them now. "Beautiful Isle," 35 cents, postpaid; "Fire Dance," 50 cents, postpaid.

Slumber Songs of the Madonna For Women's Voices, With Piano, Violin and 'Cello By May A. Strong

This composition was awarded the Five Hundred Dollar ($500.00) Prize offered by the Theodore Presser Company in the recent contest conducted by the American Federation of Women's Clubs. The composer is May A. Strong, of Evanston, Ill. This work, which is almost of the dimensions of a short cantata, requires twenty minutes for performance. The text is wonderfully beautiful, being the complete poem "Slumber Songs of the Madonna," by Alfred Noyes, a mystic rhapsody on the Incarnation. The instrumental part for women's voices is of considerable breadth, well adapted for a large chorus and not too difficult to sing. The melodies are chiefly diatonic and there are few awkward modulations. The part-writing is sound throughout. The parts for violin and 'cello are of independent character, chiefly bound up with the vocal parts. Scoring, the piano part is full and steady. While the work is chiefly choral, there are occasional passages for a solo soprano, and there is one trio, which is intended to be sung unaccompanied. The work is now off the press and copies are ready for immediate delivery. For this month only our patrons may secure a single copy at the special introductory price, 40 cents, postpaid.

Himalayan Sketches Suite for Piano By Lily Strickland

Lily Strickland is known as a composer through her many successful songs and some striking piano pieces. We take pleasure in announcing that we have in preparation her latest work entitled, *Himalayan Sketches*, suite for the piano. This is a set of five characteristic numbers the material for which was acquired during a number of years' residence in India, the composer having jotted down some oldfolk tunes while in Darjeeling in the Himalayan Mountains. It is no easy task to catch the real Oriental spirit, but this has been accomplished beautifully in this volume. The pieces are of only moderately advanced difficulty.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Junior Anthem Book for Unison Voices with Piano Or Organ Accompaniment—Selected, Edited and Composed by Edwin Shippen Barnes

There is much demand for unison anthems. These are especially good for volunteer choirs composed of young people, or for choirs newly organized, in which it is not desirable at the outset to attempt singing in parts. As the number of available unison anthems is limited, it seems best to take suitable four-part anthems and re-arrange them for unison singing. This is largely the case in this new book. It contains a number of our best and most available copyright anthems, together with some of the most usable standard numbers. All will prove highly effective for unison singing. Among anthems by contemporary writers may be mentioned, *Always With Us*, by Hosmer; *Holy Spirit, Truth Divine*, by Nevin; *The Hour of Prayer*, by Galbraith; *Bread of the World*, by Pease; *Ten Thousand Times Ten Thousand*, by Lansing, and others. Among the standard anthems are: *They That Wait Upon the Lord*, by MacFarren; *Let the Words of My Mouth*, by Blair; *Our Soul on God With Patience Waits*, by Garrett; *Morning and Morning*, by Oakeley, and others. Mr. Barnes' work throughout has been excellent.

The special introductory price in advance of publication is 20 cent per copy, postpaid.

Eclectic Piano Studies Compiled By Louis G. Heinze

Mr. Heinze has already in our catalog two compilations of piano studies: *The Piano Beginner* and *The Progressing Piano Player*. *The Eclectic Studies* may be regarded as a further continuation of the series. These studies start at about grade two and one-half and work onward into the third grade. They are short and very much to the point. Among the standard writers from whose works studies have been selected are: Schytte, Beyer, Czerny, Clementi, Lemoine, Kyng, Bach, Berens and others. A very useful work.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Beginner's Method For the Saxophone

That there is need of a good instructor for this popular instrument is plainly apparent in the large number of advance orders we have booked for the work in the comparatively short time that has elapsed since the first announcement of its forthcoming publication. As previously announced, the editing is being done under the supervision of Mr. H. Benne Henton, one of the foremost exponents of the saxophone. The book will be a worthy one in every respect, and teachers should not neglect to place their orders now while it is obtainable at the special advance of publication cash price, 40 cents, postpaid.

Miss Polly's Patch-Work Quilt—Operetta By R. M. Stults

A fine, intriguing little fun of the little operetta, and a title which at once makes us curious to learn who "Miss Polly" is, and just what sort of plot is developed around the soft nucleus of a patch-work quilt.

Mr. Stults is to be complimented for selecting a really excellent "book"—the work of Lida Larrimore Turner, the well-known writer. This operetta is easily produced and is replete with humor, melody and action.

Everyone, nearly, has heard the beautiful ballad, "The Sweetest Story Ever Told." This gem—the sales of which almost challenge belief—has brought prominence and honor to the name of R. M. Stults; he is also known as one of the most successful writers of anthems, cantatas and piano pieces. Mr. Stults' writing is fluent, but always meritorious.

Special price in advance of publication, 45 cents, postpaid.

Prize Winners in the "Why Every Child Should Have a Musical Training" Contest

We were very pleased with the interest shown in this Prize Contest. The prizes have been awarded as follows:

FIRST PRIZE: A Musical Library, valued at one hundred dollars ($100.00), Russell Snively Gilbert, Orange, N. J.

SECOND PRIZE: A Musical Library, valued at fifty dollars ($50.00), Katharine Harrington, Lexington, Mass.

THIRD PRIZE: Twenty-five Dollars ($25.00), Cash, Elizabeth Willis DeHuff, Santa Fe, N. M.

FOURTH PRIZE: Fifteen dollars ($15.00), Cash, Hilarion F. Rubio, Bacoor, Cavite, P. I.

FIFTH PRIZE: Ten Dollars ($10.00) Cash, Howard J. Hoste, Williamson, N. Y.

The next ten each are awarded a cash prize of Five Dollars ($5.00):

Julia A. Fitzpatrick, Rochester, Minn.
Annette M. Lingelback, Waterloo, Iowa.
H. B. Baughman, Nîles, Ohio.
Mrs. Harold Barnett, Vinita, Oklahoma.
Gertrude Hempel, Toledo, Ohio.
L. Arlean Weidner, Orwigsburg, Pa.
Helen Oliphant Bates, San Antonio, Texas.
Miss Jean M. Hunt, Bedford Park, London W 4, England.
George R. Walker, Boston, Mass.
Elizabeth Craig Cobb, Americus, Ga.

The next ten are awarded a subscription to The Etude for one year:

Ruth L. F. Barnett, Brockton, Mass.
Nan Laudig, Pittsburgh, Pa.
Mrs. Elvira P. Roberts, Idaho Springs, Colo.
Sarah Wolfson, New York City.
Mrs. R. E. O'Brien, Blue Island, Ill.
Miss Helen Tierney, Rochester, N. Y.
Lena Spaulding, Salem, N. Y.
C. L. Smith, Dansville, N. Y.
Alice M. Goodell, Pittsburgh, Pa.
Allison F. Barnard, Wessington Springs, S. D.

Beginner's Voice Book By Frantz Proschowsky

When you stop to think of it, you will recall that though there have been hundreds and hundreds of voice books published, you have seldom heard of such a thing as a *beginner's* voice book. That, then, is the especial and unique value of this work by Frantz Proschowsky. It starts with the absolute elements of musical notation, and then breath control, breath control, and the exact physiology of the voice. Nothing that could be considered as requisite knowledge for the commencing pupil is omitted. Presenting the fundamentals in a simplicated and technical matters are gradually taken up, and are explained with a logic and lucidity which are truly remarkable.

Mr. Proschowsky is one of the leading voice specialists in New York City, and has coached such noted singers as Mme. Galli-Curci and Tito Schipa. He is not a "faddist," and employs only the sane and simplest methods in dealing with the voice.

As was mentioned last month, the advance of publication offer on this remarkable book is $1.50, postpaid; and considering that when it is printed the retail price will be $3.00, we would advise everyone interested to take advantage of this unparalleled opportunity.

Book of Part-Songs For Boys with Changing Voices

What a problem it is to find suitable material for boys during the trying period when their voices are neither one thing nor another—soprano, alto, tenor or bass. Few collections are so successful in conquering as this *Book of Part-Songs for Boys With Changing Voices*.

The songs are of exactly the right range, and they are of a character so appealing and tuneful that they cannot fail to make a big "hit" with the restless, sensitive, critical boy of this age. This book, then, answers an intense need. It can be procured for a short time at the advance of publication rate of 30 cents, postpaid.

Album of Study Pieces in Thirds and Sixths

The *Album of Thirds and Sixths* is about ready for the press, but the special introductory offer will be continued during the current month. This album will contain the best selection of intermediate grade pieces containing double notes (more particularly thirds and sixths) ever gotten together. Among the numbers included are pieces by Bromnoff, von Wilm, Behr, Spindler, Kullak, Reinhold, Scharwenka, Goerdeler, Rolfe, Schmoll and others. Although all the pieces exemplify double-note passages, they are not at all monotonous to play, since they are well contrasted, each one emphasizing some special point. They are real pieces not studies. A valuable addition to our series devoted to special technical features.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Violin Method For Beginners By Ann Hathaway

Since the manuscript of this book came to us, we have shown it to a number of practical violin teachers, and after careful examination of it, the opinion has been unanimous that it most certainly should be of great help to all teachers of violin beginners. That we would consider publishing this work, in view of the successful violin methods already published by us, also bespeaks our confidence in the appeal of this method by Ann Hathaway. The author of this method shows a decided genius for making valuable first grade work attractive to the student, at the same time giving an exceptionally substantial foundation training. In advance of publication the price upon this method is 40 cents a copy, postpaid.

Very First Pieces Played on the Keyboard By N. Louise Wright

This new book is now ready, but the special introductory offer will be continued during the current month. It is a very clever little work and just right for very young players who are ready for their first pieces. The pieces are all short and tuneful and in characteristic vein.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Twenty-five Primary Pieces By N. Louise Wright

It is eminently fitting that there should be a continuation to the book mentioned in the preceding publication notice, and that is just what Miss Wright's newest book is. This work is entitled, *Twenty-Five Primary Pieces*. Naturally, these are a little longer and more pretentious than the *Very First Pieces*. Various keys are employed, and there is also variety in the use of treble and bass clefs. The pieces are all melodious and cleverly characteristic. This is a very good book with which to introduce second grade work.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

New Collection of Favorite Songs and Choruses for All Occasions

We trust that this will be the last time that we will have to apologize for the delay in the issuance of this important work. The plates are now very nearly all ready. Our endeavor has been to make truly the most all-around community book, and this has entailed considerable labor in the selection and the arrangement of the numbers. Besides, this book will be engraved and not set up in music type. This adds greatly to the appearance of the page and renders sight-reading much easier. Our new book is intended for all purposes and for all occasions, whenever people want to sing, whether they be a handful or a large community chorus.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

Forty Negro Spirituals By Clarence Cameron White

Those who in the month of February heard Paul Robeson and Lawrence Brown in the regular *Etude Radio Hour*, and who later in the month heard the Famous Glee Club of the West Virginia Collegiate Institute, under Clarence Cameron White, will know how really effective the *Negro Spirituals* can be when properly rendered. Mr. White has compiled what we believe will be the best Album of Spirituals ever issued. He has made just the right selections and he has given them most sympathetic harmonizations. The settings are for solo voice with piano accompaniment.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

A Ragbag—Six American Pieces for Piano By Henry F. Gilbert

The collective title, *A Ragbag*, given to a set of six piano pieces might seem to imply that all are "ragtime." This is not strictly the case however. Mr. Gilbert has selected some Americanisms in music and idealized them into a set of "glorified jazz" pieces. The idea is clever, both in conception and in execution. These numbers will make genuine program numbers for any recital, and they are equally good for studies, especially for study in modern technic. So far as difficulty is concerned, they are in about the fifth grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Six Recreation Pieces for Four Hands for Teacher and Pupil—By Georges Bernard

Mr. Georges Bernard is a contemporary French composer who specializes in teaching pieces and in drawing-room music of the higher class. In this new set of teacher and pupil pieces, he has displayed considerable originality. Although the pupil's part throughout is in the five-finger position in both hands, the five-finger position is not always employed, and the teacher's part throughout is very beautifully harmonized. This is one of the most delightful books of its kind that we have seen.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Fundamental Studies in Violoncello Technic By G. F. Schwartz

By the time this issue of THE ETUDE reaches our subscribers we believe that the new 'cello book by Mr. Schwartz will be off the press. This work is for a serious student, but it is eminently practical and readable, and the studies given by the author are just right for the purposes for which they are intended. This book may be taken up by anyone who has mastered the rudiments of notation and who has learned the positions of the fingers upon the strings. It may also be used as a book of reference and the exercises are excellent for daily practice.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Secular Two-Part Song Collection

This collection of two-part songs will be made up of rather easy singable numbers, all of them very melodious and with effective accompaniments. Both vocal parts, however, will be of moderate compasses adapted for medium voices. Two-part choruses are useful in school work and for preliminary training with newly-organized choral organizations, and for women's clubs. This will prove to be an exceptionally attractive collection. The pieces are chiefly original, but some good arrangements and transcriptions are included. Many contemporary writers are represented.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

(*Continued on page 406*)

The World of Music

(*Continued from page 335*)

Prussian Culture comes high. $1,250,000 is given each year as a subsidy to cover the deficit of the two state opera houses and the two theaters of Berlin, a theater at Wiesbaden, and one at Cassel. For the maintaining of historic palaces and estates, for museums and various cultural and artistic purposes, together with schools of drama, support of needy artists, special exhibitions, and for excavations in Syria, Mesopotamia and Babylon, $2,750,000 more is used.

The University of North Carolina Glee Club of fifty members will sail from New York on August 1, for a tour of Europe under the patronage of Ainson B. Houghton, American ambassador to Great Britain.

William Henry Hill, of the famous Bond Street, London, firm of violin makers and dealers, probably the oldest and most celebrated establishment of its kind in the world, recently passed away in that city. The firm, which numbered Pepys among its early patrons, has occupied the same premises from that day to this. Mr. Hill, like his two surviving brothers, was a highly cultivated musician.

COMPETITIONS

A Prize of $1,000 for an original Cantata by a composer resident in the United States, is offered by the Society of the Friends of Music, through the generosity of Alfred Seligsberg, music lover and patron. Rules and conditions of the competition may be obtained from Richard Copley, 10 East 43d Street, New York City.

A Prize of $500 is offered by the National Association of Organists for the best composition for the organ, by composers resident in the United States. The competition closes May 15, 1927, and full particulars may be had by addressing the National Association of Organists, Wanamaker Auditorium, New York City.

A Prize of Two Thousand Lire, for an opera in two acts, with full orchestra and without chorus, is offered by the Conservatory Giuseppe Verdi of Trieste. An interesting side-light on this prize is musical haste.

A Prize of $1500, for a suitable official song for the Infantry of the American Army, is offered by the *Infantry Journal*. Full particulars may be had by addressing the *Infantry Journal*, Washington, D. C.

A Prize of $1000 is offered by C. C. Birchard, of Boston, for the best original cantata suitable for children's presentation; and a similar sum is offered by the National Federation of Music Clubs for a Symphonic Poem. Both these competitions involve the aspolces of the Chautauqua Assembly of New York, and particulars may be had from Dr. Augustine Smith, Boston University, Boston, Massachusetts.

A Prize of One Thousand Dollars is offered by the Chicago Opera Club for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Bulletin of the Presser Home for Retired Music Teachers

Spring at the Home for Retired Music Teachers, Germantown, Philadelphia, Pa., is a time of rejoicing. The Home occupies three acres in this "Garden Suburb" of Philadelphia. Large lawns, over twenty hundred beautiful trees and abundant flowers make surroundings which the cultured and refined sensibilities of the musician always appreciate.

There are fewer gentlemen than ladies as residents at the Home, yet, although there are now no rooms available for lady applicants, there are two rooms always available for gentlemen. The requirements for admission are: a record of twenty-five years of music teaching in America, an age of sixty-five to seventy-five, and an admission fee of four hundred dollars. An application blank will be sent on request, from The Presser Foundation, 1713 Sansom Street, Philadelphia, Pennsylvania.

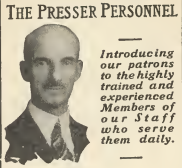
Among the activities of the residents of the Presser Home was a production on March 20, of an original and fantastic operetta, "It Happened in Perpetua." All parts were sung by members of "The Home Family," none of whom was under seventy, but who in their roles were as young as spring, and looked as young as men and women of thirty.

The operetta was a product of home talent. It opens with a prologue, in which the *Evil Spirits* conspire to wreck the happiness of *Folde-Rol*, Queen of Perpetua, and of *All-Bosh*, Prince of India. *Whirl-Gig* appears, routs them, and they flee in terror.

The scene of the opera-proper is the Garden of the Palace in Tehran. *Fol-de-Rol* and *All-Bosh* are betrothed lovers. Queen of Perpetua and step-mother to *Fol-de-Rol*, also loves *All-Bosh*, and she would force her step-daughter to marry *By-Gosh*, a pirate whom she hates. In despair, *Fol-de-Rol* calls her fairy godmother, *Whirl-Gig*, to aid her. *Whirl-Gig* comes and promises to get rid of both her step-mother and *By-Gosh*, if *All-Bosh* will do as she bids him. Finally all is adjusted and there is a happy ending.

The place of entertainment was filled with residents and guests, and numerous requests have prompted a promise of an early repetition of the performance.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. A. J. Sheret

Mr. A. J. Sheret hails from Aberdeen, Scotland, where he made quite an acquaintance with music publications in seven years of service with Mar Wood and Company. Later he joined the founder of C. Bruce Miller & Company, in the establishment of this music business in Aberdeen. With this firm he was manager of the sheet music and small goods department, also overseeing the piano and musical goods divisions. After a fine record of nine years with the Miller & Co. organization the call of America was felt, and in 1911 he was to be found in Indianapolis as manager of the sheet music department of Curtis Music Co., a position held by him for six years. 1917 was the year the Theodore Presser Co. added him to its staff of the world's best music clerks. He is attached to our Retail Department, coming in contact with the many music buyers in and around Philadelphia who make their purchases in person in our retail salesroom. Few audience men can lay claim to being as consistently cheerful and as willing to assist as is Mr. Sheret. While Mr. Sheret is a valued member of our retail sales force, there have been many hours that he has given of his knowledge and ability in assisting the Mail Order Selection Department to keep apace with busy seasons when patrons everywhere were calling upon us for advice and suggestions as to music.

Mr. Sheret, in addition to his excellent knowledge of music publications, has valuable equipment for his business activities in his proficiency upon the piano, violin and organ.

First Garland of Flowers—Favorite Melodies in the First Position for Violin With Piano Accompaniment By Julius Weiss, Op. 38

The violin is, first of all, an instrument of melody, consequently, the sooner the young violinist begins the playing of melodies the better. This is the great advantage of using a book like *Opus 38*, by Weiss. This book may be taken up before the student has gone very far in his first instruction. He then has some real music to play and, moreover, he has a satisfactory piano accompaniment. The melodies in this book are from various sources, many of them are familiar.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Twenty-Four Melodious And Progressive Studies For the Pianoforte By C. Gurlitt, Op. 131

The majority of teachers who have had a great amount of experience in training piano beginners are familiar with these excellent studies by Gurlitt, so there is little need of outlining the educational value of these studies as supplementary material in third grade work. There is something, however, to be said with regard to the issuing of a fine new edition of these studies in the Presser Collection. This new edition will be most carefully edited and truly presented. The engraving will be of the best kind and the printing of the highest quality. We are giving teachers an opportunity to become acquainted with this new Presser Collection edition of the Gurlitt, Opus 131, studies at the very low price of 30 cents a copy, provided the order is placed in advance of publication, upon which delivery will be made as soon as the book is completed by the printers and binders.

New First and Third Position Album For Violin and Piano

After a thorough drilling in the first position, the violin student is ready to take up the third position. By the time he has reached this stage in his development he is capable of producing a fairly good tone and should be able to play a number of compositions, both for his own pleasure and profit, and for the entertainment of others. It is to provide, at a reasonable price, material for this purpose that the *New First and Third Position Album* is being compiled. For its contents the editors have selected some of the most successful numbers of the proper grade, most of them pieces that have never hitherto appeared in any published collection. The book in size and scope will be similar to the immensely successful *Album of Favorite First Position Pieces*, our famous dollar collection. While the new book is in preparation we will accept orders for it as a special low advance of publication price, 50 cents a copy, postpaid.

Melodious Study Album for Young Players By A. Sartorio

There is always room for new piano studies of easy grade. There is so much material used in the early grades that there is need for constant variety. This helps teacher and pupil alike. This new set of studies by Mr. Sartorio is the easiest that he has written for us. The work may be taken up early in the second grade and used to very good advantage. The studies are well contrasted, not too long, and musically interesting. Each one bears a characteristic title, just like a piece.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Brehm's First Steps for Young Piano Beginners

Since the announcement of the approaching publication of a new and enlarged edition of this work, we are in receipt of many orders, both from teachers who used this piano method when it was published by Brehm Bros., and from others who realize the importance of acquainting themselves with everything worth while in piano teaching material for beginners. We feel certain that many teachers will want to use this new edition of Brehm's *First Steps* as part of their regular course, and many others will use it as an alternate instructor, particularly in cases where two or more students in the same family, or immediate neighborhood begin piano study at about the same time. The utmost care is being taken to make this new edition a most excellent one. While it is in the press we prepare to supply copies may be ordered at the very low price of 25 cents, postpaid.

H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

One of the outstanding successes in the comic opera field when Gilbert and Sullivan reigned supreme, this piquant burlesque of British officialdom, with its applicability to many local situations, has been "revived" numerous times and presented by "all-star" casts. And who hasn't witnessed an amateur performance of *Pinafore*? It is particularly suitable for production by local organizations, as the expense of staging need not be great and the musical numbers as a whole do not require the use of trained singers. But it is not only from those who are interested in a stage production of *Pinafore* that we have been receiving advance of publication orders. Many desire a copy of the score so that they can play and sing many of the popular songs for which this opera is famous. In earlier editions the price of the score has been $1.00, but while we are preparing our new edition for publication, orders may be placed for it at the special low price of 50 cents, postpaid, copies to be delivered as soon as the work appears from the press.

Withdrawals That Are Being Made From Advance Of Publication Offers

The four works named below are now on the market and, therefore, the low advance of publication prices are being withdrawn. The prices now mentioned are the regular retail prices at which these works will be supplied. As customary, when the retail price goes into effect, we offer to teachers the privilege of examining any of these publications, excepting any musical literature works.

Organ Miscellany. This book was offered in advance of publication as New Organ Collection. It was an unusual bargain for those who ordered in advance of publication, and it is a great value even at its regular price, since it contains fifty selected compositions, and either the church or theatre organist is sure to find considerably more than 75 cents worth of music in it. That is the retail price placed upon this new organ collection.

Fifty Easy Melodious Studies for the Pianoforte, by A. Biehl, Op. 7. Teachers wanting the best edition of these meritorious studies that are fine for second grade pupils should be sure to specify this new Presser Collection edition. Price, 75 cents.

Seven Octave Studies, Book 2 of the School of Octave Playing, Op. 48, by Theo. Kullak. Teachers will find this new Presser Collection edition of these octave studies superior to any other edition on the market. Price, $1.00.

Music, An Education and Social Asset, by Edwin N. C. Barnes. Those who are interested in forwarding the progress in music, either in an altruistic or a professional manner, most certainly should have this book, which gives them considerable material for use in convincing others of the great value of music. Price, $1.50.

Attractive Premiums Given For New Etude Music Magazine Subscriptions

Note the advertisement on the third cover of this month's issue. The rewards or premiums offered represent standard merchandise secured by us at wholesale prices and offered to our premium worker friends for introducing ETUDE MUSIC MAGAZINE. We are in daily receipt of delighted letters from readers of the ETUDE who have as an experiment secured a few subscriptions and obtained the rewards. They have the satisfaction of knowing that they have spread ETUDE influence for the good of music, and incidentally have felt more than well paid by the rewards they received. Now is the time to select any of the articles advertised and which will be mighty handy during the coming summer months. Premium catalog showing additional gifts sent on receipt of post card request.

Look Out! Fraud Agents are About

So many unscrupulous men and women impose on music lovers with seemingly plausible stories that they are working their ways through college, or that they are ex-service men trying to turn an honest penny, and innumerable other clever schemes which the unsuspecting public accepts, that we must caution everyone against paying money to strangers. If you believe the story which is told you, take the name and address of the solicitor, send the full subscription price to us and you can depend on it we will give him the credit to which he is entitled. We employ no traveling representatives. Our direct agents are always located in the towns in which they take subscriptions. Many conscientious men and women take subscriptions for a living, but unfortunately there are many swindlers abroad, too. Beware!

Changes of Address

If you contemplate removing for the summer from your permanent address, please advise us at least four weeks in advance, giving us both your old and new addresses. We will be glad to make the changes for you so that ETUDE can follow you to your summer home.

THE ETUDE

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. William L. Crooks

Not many individuals who buy a piece of music for 25 or 50 cents realize the vastly larger expenditures in money and time that have been necessary to making that piece of music available for so small a price.

The details in editorial work, engraving of plates, proof-reading, printing, etc., to say nothing of introductory and advertising needs, are many and costly.

Mr. William L. Crooks is an important key man in the above birth, development and life of Theodore Presser Co. music publications. He has been with us since 1910 as Assistant to the Manager of the Engraving and Printing Department, and his is the immediate supervision of details attending the production of a number or a book after it is ready for publication. There are paper deliveries to oversee, stock for book covers to buy, plates to be sent correctly to the printer, return deliveries to follow up, and the management of the neat and careful filing of the thousands of plates from which printings are made in the course of a year. Before joining our organization in 1910, Mr. Crooks was with Donohue Bros., a large music printing and lithographing establishment, for 3 years. His work with the Theodore Presser Co. has been a model of fidelity, earnestness and indefatigable effort to keep his work so well in hand as to insure, insofar as the scope of his department went, the success of a company that has for its ideal the aim of being of real service and assistance to music teachers everywhere.

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly at Philadelphia, Pa.*, required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
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Business Manager—*None.*
Publisher—*Theodore Presser Co., Philadelphia.*
Owners.
Theodore Presser Co., Philadelphia, Pa.
Estate of Theodore Presser, Philadelphia, Pa.
James Francis Cooke, Bala, Pa.
The Presser Foundation, Philadelphia, Pa.
Presser Beneficial Ass'n, Philadelphia, Pa.
Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:
None.

THEODORE PRESSER CO.
(Signed) D. W. BANKS, *Treas.*
Sworn and subscribed before me this 15th day of March, 1927.
[SEAL.] JOHN E. THOMAS.
(My commission expires March 7, 1929.)

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

May Anniversaries

Anniversaries of the following musicians are celebrated this month (May). Perhaps some of you can honor their days by playing some of their compositions at your May club meetings. You might also look up interesting details from their biographies.

May first, Anton Dvořák died in Prague, 1904.

May second, Giacomo Meyerbeer died in Paris, in 1864.

May seventh, Johannes Brahms was born in Hamburg, Germany, 1833.

May seventh, Peter Iljitch Tschaikowsky was born in Russia, 1840.

May twelfth, Jules Massenet was born in France, 1842.

May twenty-second, Richard Wagner was born in Leipsig, 1813.

May twenty-second, Igor Stravinsky was born in Petrograd, 1882.

May twenty-seventh, Niccolo Paganini died in Italy, 1840.

May thirty-first, Josef Haydn died in Vienna, 1809.

Betty Jane

By Gail Hoffman

Betty Jane, across the way,
Has had to practice every day;
And oftentimes, I've felt right sad
To think of what dull hours she's had.

For while we've picnicked under trees,
And idled in the summer breeze,
Sweet Betty Jane, just o'er and o'er,
Has had to count, "One, two, three, four."

But one day Betty called us in,
To say 'twas high time to begin
To plan for her recital turn—
The thought just made her freeze and burn!

But if we'd play each week a guest,
She'd try for us to do her best,
So when the great day really came,
Her teacher'd find no cause for blame.

Then Betty played "A Fairy's Dream"—
'Twas all about a rippling stream;
And birds and flowers that reveled there
'Mid sweetest strains from everywhere.

To us it then came very plain,
We needn't pity Betty Jane;
For somehow those dull practice hours
Caught hints of summer's magic powers.

And Betty Jane can bring them back—
The birds, the woods, the flowery bank,
And lilting brook—all o'er and o'er—
But who'd have thought! "One, two, three four."

The Fairyland of Music

By Dorothy C. Hance

A long time ago in a harmonious little valley, lay the village of Orchestra-Land, where for centuries it had remained undisturbed by discord.

Master Bass was the Inn Keeper of Viol Inn and next door lived Master Metronome, the Timekeeper of the village. A steep road, called Keyboard Lane, led up through Pianotown to the magnificent Castle Organpipes. None of the village folks ever ventured up that road save Master Metronome who was privileged to go anywhere, for everyone must keep time.

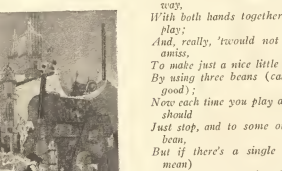
The pride of Orchestra-Land was little Cello, the innkeeper's daughter. They just couldn't get along without her. She could be seen any day in her bright red dress and raven black hair, dancing and singing in the sunshine.

Every evening when darkness was settling on the valley Cello used to sit and watch the last rays of the sun playing on the turrets of Castle Organpipes. One day she expressed a desire to climb up and see the Castle closely, whereupon her father in a very deep voice roared, "If you should reach the Castle Organpipes they would break forth in such a volume of sound that the vibration would knock you down Keyboard Lane and you would bring discord into Orchestra-Land. The penalty is to be shut out from the sunshine, and the offender can not sing unless someone touches the strings on the door of his or her prison."

This threat was so terrible that Cello never thought about going up there again. However, she often talked with Master Metronome in hopes he might tell her something about the forbidden place. But he never did.

One day she was startled in her play by soft notes of music. Turning she saw a light-haired boy coming down Keyboard Lane. He was smiling at her and beckoning to her.

Remembering her father's warning, she would not go to him. Each day after that she met the boy. However, the temptation to climb grew stronger, and one day he coaxed so hard that she thought she would just take one step on Pianotown's Keyboard Lane. The sound which she created was very soft and sweet; but the boy had moved two steps farther up and he snatched her hand and pulled her.



On and on they ran, up, up Keyboard Lane until—alas, poor Cello stubbed her toe and fell! Down, down, down, she came. Each bump made a more frightful noise than the one before until, when she reached the bottom, all Orchestra-Land was there seething with indignation at the one who had brought the first discord into their land of harmony. Master Metronome was the only one who didn't stop his work; but he might just has well have done so, for no one thought of the time. Cello's father's voice became so low that it was little more than a rumble.

Cello was sealed up in a beautiful case and placed on one of the neighboring hills. However, as time went on, everyone longed to hear her singing again, so they climbed the hill and tried to reach her. But, instead of song, nothing but low moans and whisperings were heard. They were in despair, when they heard a silvery laugh and, turning, beheld Master Bow, the light-haired boy.

"Who are you?" they cried.

And he answered, "I am Master Bow, the one who made Cello venture up the Keyboard Lane. I, alone, can make Cello sing." And stepping up to her prison he touched the strings and whispered, "Cello, I have come to stay. I love you!"

The people hearing the beautiful song begged him to stay. And there he lived forever after, by Cello's side, for he alone could make her sing.

Dear Junior Etude:

I have studied piano for four years and have passed two examinations with honors, the latter being the senior, and intend doing my advanced senior soon. My teacher gave a recital recently in which I played Chopin's *Valse Op. 34, No. 2*. Both my teacher and I discuss topics found in its pages. I hope some of your readers will write to me.

From your friend,
Consuelo Schultz (Age 16).
Box 45, Eudunda, South Australia.

I have not seen any letters from Panama, so I am sending one. I am ten years of age and in the third grade of music. My teacher is the best on the Isthmus. We have quite a lot of talent in our town, which is named Gatun; and it is seven miles from Colon, which is the most prominent city on the Atlantic side. I like music and hope I can keep it up.

From your friend,
Dana Eaton (Age 10).
Gatun, Canal Zone, Panama.

The Practice Precepts

By Bertha Hafey Kahn

First, study your music with very great care,
To find all the difficult spots lurking there;
Make sure of the key and the rhythm and style:
'Tis well, then, to study the phrasing awhile.
Now play very slowly, with each hand alone,
Of course, you will listen and get a good tone;
While counting each measure, with good steady beat,
'Tis well every phrase many times to repeat.

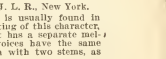
Then after some good careful practice this way,
With both hands together you're ready to play;
And, really, 'twould not be the least bit amiss,
To make just a nice little game out of this
By using three beans (candy beans are so good):
Now each time you play any phrase as you should
Just stop, and to some other spot move a bean,
But if there's a single mistake (this is mean)
Put all the beans back and start over again,
No doubt you will play much more carefully then.
As a little reward now for winning all three,
If they are of candy you eat one, you see.
When practicing this way, Time soon flies away
And your work will improve very much every day.

For each little Girl and for each little Boy
Good music should be such a wonderful joy;
Remembering always, it's not "what" you play
If always you play it the "musical" way.

Question Box

Dear Junior Etude:

Will you please explain the following in the question box?



J. L. R., New York.

Ans. The above sign is usually found in part-song writing, or writing of this character, where each voice or part has a separate melody line. If any two voices have the same tone, the note is written with two stems, as

but in the case of whole notes, the notes are written intertwined, as in the example which puzzled you, and in the time they are given the counts of one whole-note.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Vocal Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

BEGINNING MUSIC STUDY
(Prize Winner)

I decided at the age of nine to become a pianist. I started to study music with the finest teacher in New England and soon became an interested student. A year of her lessons prepared me to play in her recital and I did very well and decided to keep on, which I did for the next two years. During that time I formed an orchestra of my own, in which I was the pianist. I joined two other orchestras and a trio of instrumentalists. I learned to play well by practicing every day and sticking to it. I soon began to enjoy practicing and always did it eagerly and took pleasure in playing in spare time, too. I also enjoyed jazz music and was called by some of my friends a jazz-baby. Such was the beginnings of studying music in my childhood in my home town.

GEORGE FULTON (Age 12),
New Hampshire.

BEGINNING MUSIC STUDY
(Prize Winner)

The saying that "well begun is half done" seems true of beginning music study. The hardest part of all is learning to read the notes and teaching your fingers to do what you want them to, before you get to the piece where the music is really pretty. If the child has a chance to hear good music he can keep in mind better the idea of what he must work for; which is the time when he also can make beautiful sounds. If my instruction books now make even the exercises pretty enough to please the ear, so even the first steps are pleasant. I have now gotten to the place where practicing is real fun, but the hardest work is polishing up a piece after it is almost learned. I have a teacher who demands perfection.

BARBARA SHOW,
California.

BEGINNING MUSIC STUDY
(Prize Winner)

Before I started music study we had no piano, but my brother had a violin. We got a piano in September and I started studying, though before that I did not know whether I would like it or not. I was given lessons from September to December, without any keyboard work at all, but in the class work I learned to tell the key a piece was in, and the time, by hearing it. I also learned to read notes accurately and quickly. I liked it very much and in December started keyboard work with a private teacher, still keeping up the class work, too. I exercised the piano as much as I exercised myself and soon I was playing scales and pieces. I now look back on those beginning days as days of extreme pleasure.

MARION POWELL (Age 13),
New York.

Honorable Mention for February Essays

Mary Margaret Caim, Marjorie L. Cross, Lillian C. Pepper, Ruby Wagner, Bernadine Sullivan, Helen McKitrick, Eleanor Frantz, Margaret Kiser, Margaret F. McKeever, Sylvia Karr, Clarence Groff, Helen L. Bonner, Mary Keehle, Ethel Keehle, Grace Anderson, Marie Miller, Dorothy Johnson, Bertie McMurtry.

Letter Box List

Letters have also been received from the following, which, we regret we will not have space to print;

Donne Weed, Eleanor Davis, Edward Mize, Ruthanna Gotherman, Margaret Sorg, Murdach Dooher, Mary Sampson, M. Margaret Cornelius, Helen Montgomery, Margaret J. McKeever, Lois Justine Seaborn, Alice Patrick, Wilfred Wright, Marion Powell, Ruth Jones, Marvel Guyette, Mary Margaret Crlin, Barbara Shaw, Colla E. Terry, Thelma Bilden.

Puzzle Corner

Start in any square and move in right angles to find musical terms.

R I R M O A
A T O L C C
R N D L E L
D A S L B E
N A R E O G
D O Z O T A

Answer to February Puzzle

1, Sharp-harp; 2, flue-flute; 3, crest-eres; 4, grit-rit; 5, line-lie; 6, fine-fin; 7, space-pace; 8, baru-bar; 9, gluck-luck; 10, banu-and; 11, note-not; 12, whole-hole; 13, brass-lass; 14, scale-sale; 15, turn-urn; 16, trill-rill.

Prize Winners for February Puzzle

George Barker (Age 11), Washington.
Margaret Kiser (Age 12), North Carolina.
Robert G. Glenn (Age 13), Pennsylvania.

Honorable Mention for February Puzzles

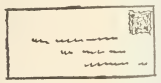
Roberta Johnson, Nora Sligh, Bettina E. Hunter, Harold Martin, Mary Keehle, Ethel Keehle, Frances L. Jones, Reida Brown, Harriet M. Hutchinson, Alice Finn, Antoinette Aguese, Muriel Martindale, Grace Gregory, Hildehard Bruckman, John Thomas, Marie Moorson, Alexandra Bromwell, Jane Tipman, Juliette Smithers, Bertie Richardson.

Club Corner

DEAR JUNIOR ETUDE:

I am very much interested in organizing a Junior Club and wonder if some Junior readers who are connected with successful clubs could write to me and give me some hints.

From your friend,
MARGUERITE BOLES (Age 14),
Strasburg, Virginia.



DEAR JUNIOR ETUDE:

I started taking music when I was seven. I like my teacher and my lessons have been a great pleasure for me. I won first prize in piano, for students under twelve years of age, at the Georgia State Music Convention. I also won at the Southeastern States Competition, held in Columbia, South Carolina. Winning these two prizes has inspired me to practice more and to try to get more out of my lessons. It was a great help to me to hear the other students play. I go to hear all the great pianists that I can, and am greatly benefitted by their concerts.

From your friend,
REGINA NICHOLSON PUDNEY (Age 12),
Georgia.

DEAR JUNIOR ETUDE:

I am twelve years old and in the seventh grade at school. I play center forward on our basketball team and am trying very hard to please our captain. Basketball is not all I am interested in. There are many other things, but the main thing is music. I am in the fifth grade. My new book came the other day and I had a better lesson than usual. My teacher often scolded me about my practicing. Then one day we started taking the ETUDE, and mother told me to read it. I read about fingering and at my next lessons my teacher was surprised at the good results.

From your friend,
ILA GREENE (Age 12),
North Carolina.

DEAR JUNIOR ETUDE:

THE ETUDE has been a source of great pleasure and profit to me during my one year of acquaintance with it. I do not know how I could live musically without it. The letters of THE ETUDE Juniors are an encouragement and I enjoy reading them.

I went through the first Mathews book when I was five years old; but, being a minister's daughter and moving around, I have not been able to take regularly. However, I plan to take a course for a teacher's certificate. I have taught music since I was twelve. I now am fifteen, and I will be in the twelfth grade this fall.

My summer vacation was in the happy occupation of taking and giving lessons. My first teacher was my aunt, who greatly increased my ambition for playing, and I am also grateful to my parents who have made it possible for me to take lessons. I go ten miles to take my lesson from a very capable teacher and I am planning for my recital in a few weeks. My own pupils gave one in August. My goal is to be a piano artist.

From your friend,
FLORENCE V. HOLDEN (Age 15).
Michigan.